

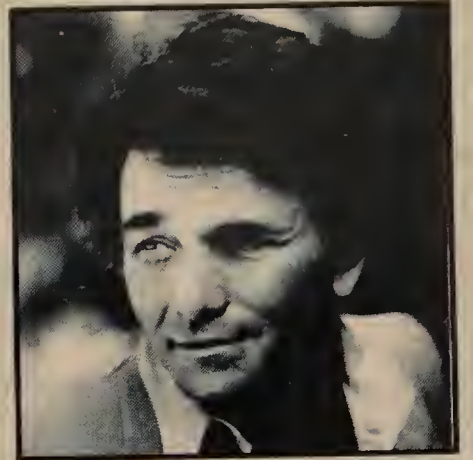
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THE SAN FRANCISCO BayGuardian

AFTER DARK

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Brings Her Down-Home Blues
Sound to the Staid Swiss

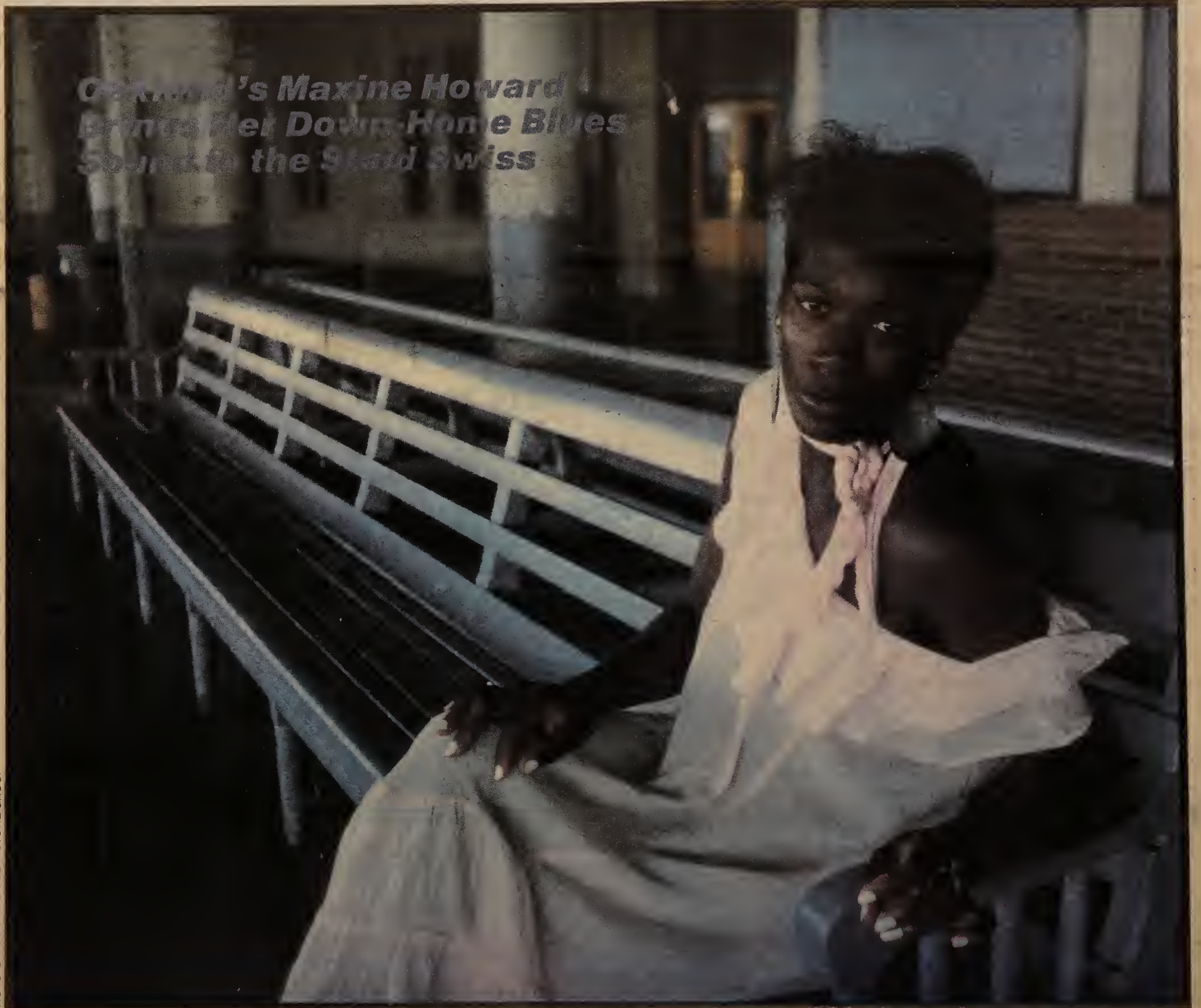


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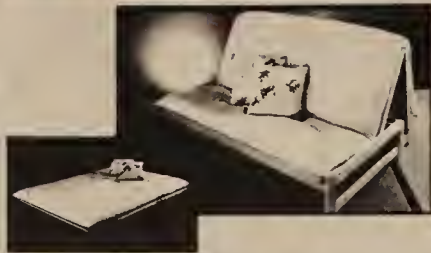
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Oakland's Maxine Howard Brings the Blues to Switzerland

BY LEE HILDEBRAND

Editor's note: Lee Hildebrand has been an integral part of the Bay Area blues scene for the last 15 years, as both a writer and a performer. He played drums for Maxine Howard's Down Home Blues Band the first six months of this year and co-produced her debut single — "Love Me Now" and "Free Spirit Blues" — for Fantasy Records in July. Last month, he accompanied Howard to Bern, Switzerland for her first European performances. This is his report.

I want to conquer the world with boogie and song and a smile," Maxine Howard beamed over the microphone of Radio Fonderband in Bern, Switzerland one afternoon last month. The setting was much like Berkeley's KPFA, Howard's favorite radio station. The atmosphere was low-key, and there were no advertising account executives in sight. Posters plugging jazz, classical and Third World concerts, art exhibits and leftist political events lined the studio walls.

"I'm gonna conquer Europe and then, who knows? On to Africa? I don't know," the Oakland blues singer told her interviewer, Jacqueline Biffiger, a Socialist member of the Swiss Parliament who spins bebop, blues and salsa records several times a week on the listener-supported station.

Howard was in the middle of the second stage of her plan for world conquest. Having wowed crowds last December with her high-energy rhythm 'n' blues as part of the San Francisco Blues Festival tour of Japan, she was now in Europe for the first time, doing a 16-day stint at Jaylin's, a swank Swiss bistro in the basement of Bern's five-star Hotel Schweizerhof.

The 35-year-old blues singer professed to have had mixed feelings about what to expect in Switzerland. She'd heard, she said, that audiences "respect blues artists more than in the United States, where they take us for granted." She had also heard that Swiss audiences are more reserved: "On one hand, my feelings were that I was going to be listened to and appreciated, but on the other hand, would they dance, would they boogie?"

For Howard, who has emerged over the past several years as one of the Bay Area's most in-demand night club attractions, the Swiss gig turned out to be the highlight of her long performing career. Willy Leiser, Switzerland's top booking agent for black music, had assembled a group of world-class players to accompany Howard. Clyde Lucas, the former Count Basie drummer, flew in from New York. Aron Burton, the noted Chicago blues bassist, caught the train from Munich. Joel Rakoto, a phenomenal young musician from Madagascar who makes his living accompanying U.S. jazz singers in Paris, was the pianist. And when, at the last moment, Howard's regular guitarist was unable to make the trip, she called East Bay blues veteran Lloyd Gregory to fill in.

None of the musicians had known each other or worked with Howard before, yet from the first

rehearsal, the empathy was immediate and, over the next two weeks, Howard sang as I had never heard her before. She never sang the same song the same way twice, altering her lyrics and phrasing to fit her mood of the moment or that of the crowd. Sometimes she made up entire songs of blues lyrics, perfect in structure and rhyme, on the spot. Thanks to Rakoto's expert support, she sang quite a few jazz standards, displaying an unusual command of the subtle nuances of jazz phrasing and tonality for one who had seldom performed such songs as "On a Clear Day" and "Everything Must Change" in public before.

Maxine fan

I've admired Howard for a long time, ever since I first saw her pouring out her soul in that deep, vibrato-thick contralto of hers to a handful of people in a tiny Richmond club in 1968. She was seemingly shy then, standing in place as she sang, a long, baggy brown dress hiding her statuesque frame. By the time I next encountered her, three years ago at Eli's Mile High Club, her act and image had changed drastically. She was bold and exhilarating, moving a whole lot more and wearing far less. ("I wear what I wear because it's comfortable for me and it allows me to move on stage and do the splits if I feel like it," she explained to a reporter from Der Bund, one of Bern's two daily newspapers. "Just because I dress the way I dress and show my nice legs doesn't mean I want to be with men in the audience, and anyone who thinks that is a victim of his own sexual hang-ups.")

For the past year, Howard and I have been business partners. When we had begun our business relationship, I was of the opinion that she was one of the great women blues vocalists of our time. After watching her grow musically night after night in Switzerland, I am convinced that she is one of the great vocalists of any category. Of course I'm prejudiced but audience reactions here and abroad seem to bear me out.

European promo

Tom Gold, Howard's manager, had been diligently working on getting her to Europe for the past year, sending press clips and tapes to every European promoter and booking agent whose name and address he could locate, then following up with phone calls. Many responded favorably but said that without an album it would be difficult to justify the expense of flying her to Europe. Willy Leiser, who has been bringing black music to Switzerland for the past 25 years, was particularly impressed with her clips and a tape of her 1983 San Francisco Blues Festival performance and recommended her to Jaylin's, which is primarily a jazz club (Earl Hines opened the posh room five years ago and Dizzy Gillespie, Stan Getz and Oscar Peterson are among those who have worked there since) but frequently features such blues artists as Memphis Slim, Jimmy Witherspoon and Linda Hopkins.

It was a rave review of Howard's recent performance at the Juneteenth Blues Festival in

Houston that clinched the deal, however. Heinz Zolberg, administrative director of the Gauer Hotel chain, a traditional jazz trumpeter and the man who decides who's to play Jaylin's, saw and duly noted the review. When another act suddenly canceled, Zolberg called Leiser, who called Gold, who called Howard. The deal was closed within 24 hours, and three weeks later, Howard and a quartet, hand-picked by Leiser, was performing in Switzerland.

forming in Switzerland.

Howard, Gold, guitarist Gregory and I arrived in Bern on Oct. 10th, a day before the engagement was to begin. After dinner we checked out Jaylin's.

Chinese opulence

A handsome, modern room with soft lights set into the low black ceiling illuminating the burgandy walls and velvet sofas

continued page 4



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HOWARD

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chairs, it was decorated with antique Chinese paintings and artifacts that the Hotel Schweizerhof's owner had brought out of China just before the Cultural Revolution. The cost of such opulence — more than a million dollars worth of antiques were on display, we were told — was reflected in the hotel's prices: about \$6 for coffee, soft drinks or mineral water, \$7 for beer and \$9 for hard liquor. The cover charge was \$6 for non-members. (The club has about 300 members, who pay \$150 a year and get in free.)

Only a few dozen customers sat in the room, listening to the traditional jazz and swing sounds of cornetist Bert De Kort and the Dutch Dixieland Pipers. There was a large dance floor, yet no one danced as the septet played bouncy renditions of "China Boy," "South Rampart Street Parade" and "Chattanooga Choo Choo." When the group ended its 45-minute set and disco music came over the sound system, the dance floor suddenly filled. The

trombonist and drummer came over to our table and introduced themselves, commenting on how strange it was that the audience wouldn't dance to the live music. Howard, whose performing battery is charged by watching people dance as she sings, became worried.

Friday fortune

Weeknights at Jaylin's are usually slow, but Howard had the good fortune of opening on a Friday. She took the first of her three 45-minute sets easily, beginning with "The Girl from Ipanema." "Tall and fine and black and lovely," she sang, as if describing herself, over the quartet's loping bossa nova groove. Lucas took the bridge at a double-time clip, swinging furiously on his ride cymbal as he played a samba with an inverted foot pedal on the 18-inch floor tom tom that he substitutes for a bass drum. (He calls his invention "the Amazing Batom" and has written an instruction manual on its use titled *The Double Bass Drum Illusion*.) "Georgia on My Mind," "Kansas City" and "Everything Must Change" followed, and she closed

the set with her theme song, Z. Z. Hill's "Down Home Blues." "I'm gonna fix myself some orange juice and party off of these down home blues," she sang intensely.

("The original lyrics to that are 'I'm gonna get my head bad and party off of these down home blues,'" she explained the following week over Radio Fonderband. "I don't want my head bad. I want it straight, so I know what I'm doing. Even songs that are negative, I switch them around to what I feel is a positive message. I'm extremely careful about what I'll sing. I am against drugs and drinking. My high comes from seeing people enjoy themselves. That's what gets me totally high. I think it's time that someone turns that around." DeeJay Biffiger, who had earlier told me that she's as concerned about the dangers of legal alcohol as she is with illegal drugs, was impressed.)

Deep digging

After changing from a black tuxedo top with black shorts and black stockings to a hip-hugging leopard mini-dress, Howard returned for the second set, digging deeper into some of the blues, soul and rock 'n' roll standards that are the heart of her repertoire: "Rock Me Baby," "Little Red Rooster," "Mustang Sally" and "Whole Lotta Shakin'

Goin' On." By the time she performed the third set of the night the 190-seat room was nearly full and the audience was giving her what she wanted — boogying on the dance floor to her energetic treatments of "I'd Rather Drink Muddy Water," "Midnight Hour" and "Sex Machine." She was elated, in constant motion as she wailed, spinning in place, dipping, jerking, kicking her legs and generally having as good a time as her newly won fans.

Each night, often each set, there were different costumes and frequently there were new songs which she hadn't even rehearsed with the band. Seasoned musicians, they fell in perfectly behind her, seldom missing a cue. She became increasingly relaxed and confident vocally each night, her phrasing filled with unexpected turns, clipped notes, octave jumps and wonderfully complex melismas. The lyrics kept changing; in "Kansas City," for instance, she sang, "I'm lookin' for a Kansas City baby who don't drink no Kansas City wine." Soon, she was making up new tunes on the spot. When a fan requested "Tobacco Road," a song she'd never sung before, she said, "It's self-demeaning, but if you like it, I'll do it," then proceeded to improvise a new set of lyrics: "I grew up in the middle of West Oakland road/on Myrtle

Street/My papa was so bad and my mama so sweet/Oakland, I love you/It's home/It's the only life I've ever known,/But I'm gonna change that/I'm gonna leave and get me a gig in Frankfurt, Germany/Conquer the world with a song/Oakland, California, I may never go back home."

Jazz encounters

Early in the second week, she had an afternoon rehearsal with Joel Rakoto, an awesome pianist whose eclectic style brings to mind those of Oscar Peterson, Herbie Hancock, Red Garland and Errol Garner. After her work with Rakoto, she began incorporating more jazz standards into her early sets. Howard's rendition of "On a Clear Day" was particularly stunning, her playful phrasing, sense of swing and use of low vibratoless tones reminiscent of Betty Carter.

The audiences at Jaylin's accustomed to rather sedate mainstream jazz, had never encountered a singer with Howard's energy there before. The crowds were composed mostly of local residents. "Bern is not an international city," Heinz Zolberg explained. There were, however, a few Africans in attendance each night and, on one occasion, several Asians. Most people in the club, at least the ones we spoke with, were conversant in English. Most remarkable was the age composition of the audiences, which ranged from people in their 20s to people in their 70s. While most appeared to be well-heeled, there was also great variety in dress. Men in expensive suits and women in elegant gowns mingled with young people in jeans, sweaters and T-shirts. After the Radio Fonderband interview, in particular, Howard began noticing more casually dressed college types in attendance.

Audience reading

Howard read her audiences well, keeping low-key when the crowd was slim, letting it all hang out when the room was packed. By the final night, Jaylin's was turning people away by the second set. Bassist Aron Burton, who's been living in Germany since July, sang "Merry Christmas Baby" in a dry Jimmy Witherspoon-like baritone, telling the audience, "We're gonna sing that 'cause we ain't gonna be here then." Between the second and third sets. Howard and the band went upstairs to play a brief set for a formal social club affair in the hotel's grand ballroom. The party-goers sat and listened for awhile, but after Howard threatened to "go back to my hotel room and cry until I go back to San Francisco" unless they danced, the floor filled up.

Back downstairs in the club, she had them dancing too. At one point during "Sex Machine," everyone on the floor turned to face the stage, moving in place as they clapped their hands in unison above their heads. The show over, they remained standing, still clapping, demanding more. She encored with James Brown's "I Feel Good (I Got You)," repeating "I got you" over and over, pointing to members of the audience with each jarring phrase. Finally, pointing to herself, she offered her credo: "I got me." ■

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BACKGROUND



'(Don't Play) Sun City' — or else: A politically explicit message from producer Arthur Baker (l.), Steven Van Zandt and a host of rockers, rappers and toasters.

The sins of Sun City

B Y J P O E T

I have some South African cousins on my mother's side. They came to visit when I was a kid, and my father threw them out of the house. They talked about black people like they were sub-human, like they were less than dirt. We haven't talked to them since." Arthur Baker, co-producer of "(Don't Play) Sun City," was speaking from his New York apartment. The anti-apartheid tune — penned by former E Street Band guitarist Steven Van Zandt and performed by a wide cross section of jazz, rock, reggae, rap and soul artists — had just hit the streets, and Baker was trying to catch up on his sleep between interviews.

Baker gained fame as producer of Afrika Bambaataa's breakthrough crossover single "Planet Rock." He is probably best known in the mainstream for his numerous remixes of popular rock songs, like Bruce Springsteen's "Dancing in the Dark," for dance clubs and urban radio stations.

Unlike the Band Aid and U.S.A. for Africa records, "(Don't Play) Sun City" is explicitly political, taking the South African government to task for its brutal policy of racial superiority.

'Too negative'

"Some of the artists that refused to help told us that we were too negative," Baker told the Bay Guardian. "They told me there's enough songs about the problems in the world. The kind of 'Hey, I'm only a musician' rubbish that you hear so much about. I don't buy it. Musicians have a duty to speak out on issues that effect us all. People in the music business have a lot of power, especially with younger people, and they should use that power for constructive purposes. It's important to make a stand and tell people that there's some things that are more important than money. I think music can make a political impact. If we're successful in changing a few minds I think you'll see other musicians making message songs. Hopefully they'll all agree with our politics," Baker quipped.

The "Sun City" project began with Van Zandt, currently leader of his own band, The Disciples of Soul. Early this year Van Zandt went to South Africa and discovered that Sun City, a \$90 million pleasure palace built by the government in the "homeland" of Bophuthatswana, played an important part in the public relations campaign that South Africa is mounting in the world press.

Little Stevie speaks

Van Zandt spoke to the Bay Guardian late last week from the offices of Manhattan Records, the label that's putting its muscle behind the Sun City project.

"Initially, I wanted to do a whole album on the problems South Africa creates in the international community," Van Zandt recalled. "I had a few contacts in this country, and they arranged for me to meet some of the leaders of the opposition when I was in South Africa. They were naturally suspicious of me, being an outsider, but after we talked they realized I was sincere."

"They wanted me to get a taste of how the blacks lived there, but that's easier said than done. We had to be smuggled into the townships under the noses of the security police. They told me that it wasn't all that dangerous, but it was pretty frightening. We'd be driving down one street, and there'd be a troop carrier or a police van on the next block over, spraying tear gas."

Oz in hell

Although the situation in South Africa is uniformly grim, the physical reality of the Sun City resort made Van Zandt decide to cut a single on that particular subject.

"Sun City is really shocking if you've got your eyes open," Van Zandt told the Bay Guardian. "All around this so-called 'homeland' is poverty that is almost unimaginable to people in

the United States. There are people literally living in cardboard boxes or shacks made of tarpaper with no sanitation or medical care. In the middle of all this, Sun City rises up like Oz, all sparkling clean buildings with fountains and flashing neon lights. The contrast just about blows your mind."

Sun City is a Vegas-style entertainment complex that's owned by the Pretoria government. It features an artificial lake, a casino, porn theaters, discos and reviews that are packed with semi-naked women. There is allegedly no segregation in Sun City, but the steep price of admission guarantees that most of its patrons are rich and white, while most of its workers are black or colored. The blacks who are employed there get a small percentage of the salary that their white co-workers get. When seven black waiters complained about wages they were fired, evicted from the homes Sun City supplies for its non-white help and deported, the promoters of "Sun City" claim.

Aiding apartheid

While visiting South Africa, Van Zandt talked with many black African leaders and they were all unanimous, he said, in their opinions that any entertainer who plays Sun City there gives de facto support to the system of apartheid.

When Van Zandt returned to the U.S., he contacted Baker. They discussed putting together a "super session" of rockers, rappers and jazz musicians to record Van Zandt's tune about Sun City. A few phone calls were placed and the offers came pouring in. The final cast is a Who's Who of pop, jazz, Latin, rap, reggae and African music, including names like Afrika Bambaataa, Ray Barretto, Pat Benatar, Ruben Blades, Kurtis Blow, Bono of (Ireland's) U2, Jackson Browne, Jimmy Cliff, George Clinton, Miles Davis, Daryl Hall, Nona Hendryx, Peter Gabriel, Linton Kwesi Johnson, South Africa's Malopoets, Sunny Okosuns, Joey Ramone, Lou Reed, Run-DMC, Gil-Scott Heron, Springsteen,

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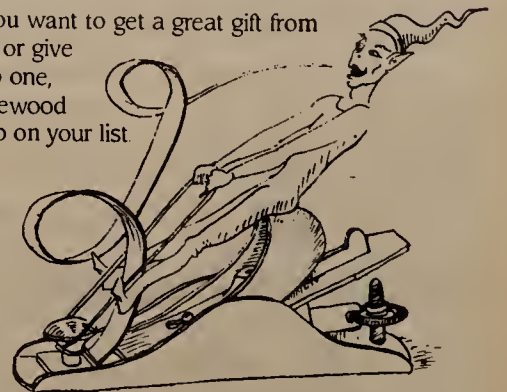
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AFTER DARK CRITICS' CHOICE

MOVIES/STEVE JENSEN

'Detective': Jean-Luc Godard's brilliant *comédie concrete*, his most exhilarating film in years, is less a detective story than an updated *Grand Hotel* run through a Cuisinart. In Godard's glitteringly fragmented contemporary Paris, you can't always trust your eyes ("Seeing is deceiving") or your ears. The shifty characters assembled in a Paris hotel are all somehow mixed up with each other and a grandfatherly Mafioso (Alain Cuny). There's murder in the air, but it's rather elusive — it seems to be in the past and in the future at once — and Jean-Pierre Leaud plays the inspector who doesn't quite figure it out. Here, as always, there's much on Godard's mind, but *Detective* finds the director (and his co-screenwriter Anne-Marie Mieville) in an unusually playful mood.

■ *'Detective.'* Wed/6 through Tues/12 at 7 and 9 pm; Sat. and Sun. matinees at 1, 3 and 5 pm. York Theatre, 2789 24th St., SF. \$3.50. 282-0316.

NIGHTLIFE/DERK RICHARDSON

World Saxophone Quartet: They turn the entire jazz tradition inside-out, using a battery of reeds (without a rhythm section) and a historical perspective born in the Midwest avant garde of the Sixties, but expanding backward and forward at the same time. Their music, which in recorded form is imported to us from Italy, is an inspired blend of composition/improvisation that swings, jumps, wails, threatens and uplifts. Hammett Bluiett, Julius Hemphill, Oliver Lake and David Murray often perform in tuxedos, recognizing the classical legitimacy of America's indigenous music form, but they dig down and dirty into blues, R&B, gospel, soul, bebop and free-bop. One of the most important bands of the '80s.

■ World Saxophone Quartet. Tues/12 at 8 and 10:30 pm. Great American Music Hall, 859 O'Farrell, SF. \$10. 885-0750

NIGHTLIFE/SEAN ELDER

Clancy Brothers and Tommy Makem: Before the rise of the Clancy Brothers in the early 1960s, most Americans thought Irish music consisted of such tear jerkers as "Mother Macree" and "Danny Boy." The "boys," accompanied by the silver-tongued, penny whistle-playing Makem, rode the crest of the folk movement with fighting and drinking songs like "Brennan on the Moor" and "The Rocky Road to Dublin." Their songs of rebellion were in keeping with the folk sentiments of the time; it was the Clancy's cover of Brendan Behan's "The Patriot Game" that inspired a young Bob Dylan to lift the melody for his own anti-war effort, "With God On Our Side." Though they may sound tame in the wake of such Provos as Christy Moore and The Wolftones, it's important to remember that it was the Clancys who saved Irish music in America from the jaws of sentimental defeat. This is their last tour together.

■ Clancy Brothers and Tommy Makem. Sat/9 at 8 pm. Zellerbach Auditorium, UC Berkeley, Berk., Bancroft near Telegraph. \$12-\$15. 642-9988.

TELEVISION/MISHA BERSON

'The Gospel at Colonus': When gospel concerts really get cranked up, they inspire the same level of cathartic passion Greek tragedy once aroused. That, at least, is the analogy entertained by avant garde stage director Lee Breuer, who had the audacious notion to dramatize the story of Oedipus via the vocal testimony of some spectacular black gospel singers. The original production of this acclaimed musical theater piece was staged several years ago at the Brooklyn Academy of Music's "New Wave" festival with a rousing score by composer Bob Telson and an enormous cast, including the legendary Five Blind Boys of Alabama (who collectively played the role of Oedipus). That same production was captured by the PBS "Great Performance" series. Say amen, somebody.

■ *'The Gospel at Colonus.'* Fri/8 at 10 pm, KQED, Channel 9 553-2216

REVIEWS

A CRITICAL LOOK AT MOVIES THEATER, MUSIC, DANCE, TELEVISION, BOOKS, ARTS, EVENTS AND CULTURAL PHENOMENA IN THE BAY AREA



A young Nora Barnacle (Fionnula Flanagan, l.) is smitten by an even younger James Joyce (Chris O'Neill) in 'James Joyce's Women.' Later life would find Nora blowing bubbles in their apartment in Trieste.



MOVIES

Here comes Everywoman

STEVE JENSEN

JAMES JOYCE'S WOMEN. Directed by Michael Pearce. At the Mercury, SF.

TO LIVE AND DIE IN L.A. Directed by William Friedkin. At the Royal and Empire, SF, Century, Oakl., and the Albany, Albany.

ON SCREEN: A CELEBRATION OF WOMEN IN FILM At Wheeler Auditorium and the U.C. Theater, Berk., Nov. 8th-10th.

James Joyce's *Women* is a triumphant tour-de-force for Irish-born, Los Angeles-based actress Fionnula Flanagan, who wrote and produced the stage play from which Michel Pearce's film is adapted, as well as producing the film. In both versions Flanagan plays six of the most important women in James Joyce's life — three of them real and ephemeral; three of them fictional and eternal.

In the picture's framing story, Flanagan plays the 70ish widow Joyce, nee Nora Barnacle, in the last year (1951) of her life, telling all to an educated yet rather obtuse young interviewer (Timothy E. O'Grady) who has come to the Joyces' final home in Zurich to ask her what it felt like to be married to a great man and so forth. As Nora answers his questions, which both amuse and exasperate her, we flash back with her to the turn of the century, when a young peasant girl from the west of Ireland ran away to Dublin and — all unsuspecting — wound up married to the greatest novelist of the century.

By her own admission, Nora had no particular interest in literature or any other intellectual pursuit; she couldn't get through her husband's books and didn't pretend to understand them. Still, she's a heroine of Western civilization because, as the self-exiled Irish couple fled before two world wars from Trieste to Paris to Zurich, she gave Joyce the stability he needed to work. Flanagan, who as Nora ages from 20 to 70, projects throughout a wonderfully no-nonsense, down-to-earth quality that must have been the essence of Nora Barnacle Joyce.

Accent on Beach

Also in the movie's nonfictional sequences, Flanagan further displays her versatility — and

her facility with accents — by appearing briefly as Sylvia Beach, the American in Paris who was instrumental in getting *Ulysses* printed and published at a time when it was nearly impossible to find even a typesetter for a book containing "dirty words," and as Harriet Shaw Weaver, an Englishwoman who took a similar interest in *Finnegans Wake*.

The heart of the film, however, beats in Flanagan's portrayal of three women from Joyce's fiction. She does a charming brief turn as one of the three gossiping laundresses washing clothes in the River Liffey in the "Anna Livia Plurabelle" chapter from *Finnegans Wake*. The language of the *Wake*, of course, is Joyce's own invention, a fusion of English

with odds and ends from Latin, French, Gaelic, Old Norse, and just about every other known tongue; one listens for the sound of the words rather than their sense. In her marvelous recording of the same passage, Siobhan McKenna may outpoint Flanagan slightly in the reading (if only because McKenna's less-edited version is longer and more sustained), but Flanagan on the other hand gives the singer of Joyce's verbal music a visible face — a twinkling, mischievously humorous one.

Bloom and bloomers

In a passage from *Ulysses*, Flanagan plays Gerty MacDowell, the coy young woman on the beach who is aware that Leopold Bloom (Tony Lyons) is spying on her (and probably masturbating) but doesn't care. Flanagan doesn't speak during this sequence, which satirizes the ideals of romantic love; as in the novel, an unidentified third party narrates the passage entirely in clichés drawn from Victorian shop-girl fiction.

In the movie the Gerty MacDowell episode is a kind of warm-up for Flanagan's *piece de resistance* — a stunning Molly Bloom soliloquy. Lying in bed awake after her husband has come home at some ungodly hour and fallen asleep, Molly turns over in her mind the events of the day, and her whole life, in one of literature's first and most famous stream-of-consciousness monologues. Flanagan is so far inside the character it's astounding. Examining her breasts and other areas as her nightgown falls open, and recalling past loves won and lost, Flanagan's absolutely unpurged Molly literally bares herself, but there's nothing prurient about it. Flanagan is cloaked in the dignity of Molly's wonderful common sense and sensuality, and it's all the drapery she needs.

James Joyce's Women isn't quite Flanagan's first crack at putting Joyce on film. She played a small role in Joseph Strick's remarkable 1967 film of *Ulysses*, but she wasn't Molly Bloom then — Strick gave that part to the great Barbara Jefford. After many years of thinking Barbara Jefford was the best Molly Bloom imaginable, I now think Flanagan is.

'L.A.' dies

William Friedkin's *To Live and Die in L.A.* opens with a vaguely-Levantine "terrorist" type blowing himself to bits on the roof of a Los Angeles hotel. An aging cop, who's been hanging by his fingernails under the cornice waiting to nab the swarthy bomb-wielder, climbs back up over the precipice and remarks to a younger colleague, "I'm getting too old for this shit." Aren't we all?

To Live and Die in L.A. is terrible, but it's terrible in a rather novel and unexpected way. Despite the opening sequence — a red herring having little or nothing to do with the rest of the plot — the picture isn't especially racist or jingoistic or xenophobic. Unique among this year's mass-market

shoot-em-ups, *L.A.* boasts a villain who's as white, male, and all-American as its trigger-happy heroes. For once, we don't seem to be intent on showing the Russians, the Chinese, the Nicaraguans or some other extraterritorial "menace" what tough guys we are — in our fantasies.

To Live and Die in L.A. isn't exceptionally offensive; it's merely exceptionally boring. The federal agent hero and the counterfeiter villain are equally uninvolved — perhaps because they're embodied by the less-than-stellar William L. Peterson and Willem Dafoe. A picture can get by without stars, but in that case it had better have something *else* going for it. *L.A.* is just a bunch of people you can't care about shooting each other, and Friedkin's direction is so enervated he can't even get any adrenalin flowing in the poorly executed stunt sequences. It's the dulllest movie I've seen this year.

'Women in Film'

Northern California Women In Film & Television presents its second annual *On Screen: A Celebration of Women in Film* festival this weekend, beginning Friday at 9 pm with "Fem-TV: Music Videos By Women," a music video dance party at Major Pond's in San Francisco.

On Saturday, the venue changes to Berkeley, where Katherine Hepburn's birthday will be celebrated by a day-long retrospective of her films at the UC Theater. The same day, Wheeler Auditorium on the Cal-Berkeley campus will host a seminar on women in the music business and premieres of Faith Hubley's animated film *The Cosmic Eye* and Lu Xiaoya's *The Girl in Red* (People's Republic of China, 1985).

The festival concludes Sunday at Wheeler with a seminar titled "I've Got A Great Idea, Now What? Pitching and Selling Your Project," and screenings of Marguerite Duras' *Les Enfants* and Lina Wertmüller's *Sotto Sotto*, among other films. For more festival information, call 540-7175.

MICROFILMS

ZENA JONES

Morons From Outer Space

Morons only from outer space? The film-makers are too modest. Why, look — they've also given us morons on the planet earth, put morons in front of the camera, quite a few behind it and had morons writing the script. And, so as not to break the continuity, director Mike Hodges' British movie steals heavily from *Animal House* and slightly from *Close Encounters of the Third Kind* because its own ideas are so — you guessed it! — moronic and sometimes downright sick. It's co-written and acted by Mel Smith and Griff Rhys Jones, who write successfully for TV and should stay there. Is it too obvious to add that it's a movie for morons only? (Ghirardelli, SF)

James Joyce's Women

Director Michel Pearce's film is a literary and dramatic treat considerably en-

hanced by multi-talented producer/writer star Fionnula Flanagan, who single-handedly brings us James Joyce's women, both fictional and real. She's the beguiling Nora Barnacle who eloped with and, 27 years later, married James Joyce; she's Paris bookstore owner Sylvia Beach who published *Ulysses*; she's English editor Harriet Shaw Weaver who got Joyce's first novel into print, and she's fictional characters Molly Bloom, Gerty MacDowell and The Washerwoman. The film starts in 1951 Switzerland where Flanagan's being interviewed as Joyce's widow, then flashes back to the couple's 1904 Dublin meeting, from which the uneducated but acutely perceptive chambermaid was whisked to Paris and the world of the literati. Flanagan tells of the couple's trials, tragedies and inner selves with wit and wisdom and makes each of her other characters a sumptuously set and fully faceted jewel that would make Joyce rejoice.

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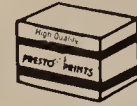
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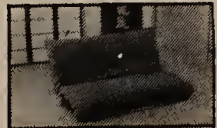
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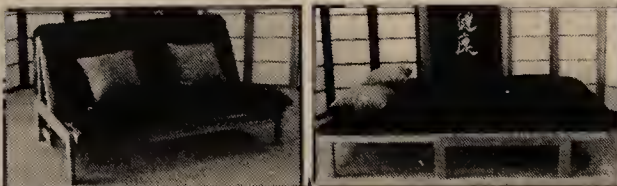
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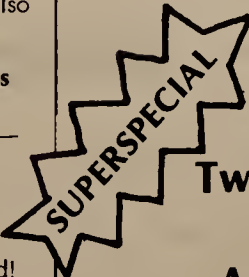
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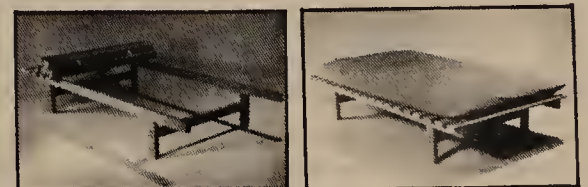
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T H E A T E R

The pathetic bore



The Laredo Kid (Mark Murphey) lives in a world of 'gals' on pedestals and doesn't know about male empowerment.

GARY KAMIYA

THE MAJESTIC KID. At American Conservatory Theater, SF. Through Nov. 9th.

There must be a hidden strategy behind ACT's decision to open its 1985-86 season with Mark Medoff's *The Majestic Kid*. Perhaps, like its rival in the "How-Have-the Mighty-Fallen" contest, the wayward 49ers, the powers that rule ACT have decided that the best way to avoid hubris and diminish excessive expectations is to start the season in a deep, dark hole. Or perhaps cunning Marxist subversives, determined to end ACT's reign as the Anointed One of official theatrical culture, are carrying out *literally* that immortal Leninist directive to "Bore from Within."

There must be some explanation, because this play is bad beyond belief. It's so bad that you find yourself chuckling numbly, like a man on quaaludes facing a firing squad. And you simply can't believe someone actually selected this excrescence for public display.

Medoff, author of *When You Comin' Back, Red Ryder?* and *Children of a Lesser God*, tries to explore the relationship between heroic Western mythology and actual life. He fails to do so, possibly because his play has nothing to do with either of them. Protagonist Aaron Weiss is an idealistic young lawyer from Chicago who dreams of being "The Majestic Kid," a composite of all the lone-riding, straight-shooting heroes of John Ford and Howard Hawks films. He and his cardboard-feminist partner and passionless lover, Ava Jean (have you ever seen Baby Doll pajamas worn earnestly? Check out the seduction scene) are trying to get a bunch of ranchers to give some land back to the Indians. But an evil judge, William S. Hart Finlay, has his own nefarious plans for the land — he wants to sell it to an Eastern conglomerate that needs a toxic waste site.

Finlay also has his Snidely Whiplash hands on the local sweetheart, Lisa, a fairly good catch who owns lots of land, is a gourmet cook, has a ready acquaintance with the great works of Western civilization, and conceives a passionate — yet supportive! — love for Weiss. Weiss, alas, is unable to appreciate her ministrations, for he is continually engaged in a dialogue with his

lightly by Mark Murphey) cannot rescue this play. The Weiss-Laredo relationship is basically a gimmick (like the Bogart-Allen relationship in *Play It Again, Sam*), a stage trick that plays well but requires a certain lightness of touch to be sustained. Medoff, however, does not want to sustain it — he has bigger things in mind. Not satisfied with the easy laughs that can be milked from this superficial contrast between myth and reality, he tries to create some genuine dramatic conflict by deepening the personality of Weiss and making the plot "meaningful."

And he bungles it about as badly as you can on both scores. First, wimpy Weiss. This must be the most distasteful "hero" to appear on stage in a long, long time. Picture a nauseatingly earnest and moralistic preppie, who is slightly feeble and more ineffectual than Woody Allen, who completely lacks wit and is given to delivering long, stilted, lugubrious monologues on the hackneyed and sleep-inducing theme of his innermost soul, and you will come close to Weiss. Scot Bishop's performance is worthy, but Olivier himself couldn't have saved this role.

As for the plot, suffice it to say that by comparison *The Trial of Billy Jack* appears Faulknerian. To avoid mass narcolepsy, Medoff resorts to the usual devices — guns going off, women removing their clothing — while Weiss drones on and on, oblivious to Finlay's preposterously illogical threats and Ava Jean's underwear. The nadir is reached when Finlay ties them both up and threatens to kill them unless they "leave town forever." It's a tough choice and Weiss will ultimately choose incorrectly, but in the meantime, as Ava Jean tries to free his bonds, her body pressing up against his, he begins to muse — about the power dynamic of their relationship, how she would never allow him to be the man he wanted to be . . .

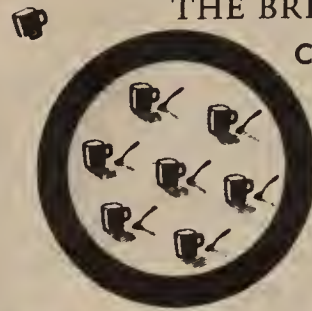
Bogus denouement

One could go on and on, but why bother? The sad thing about this ridiculous play is that it completely fails to engage its purported theme, the nature of mythology. At the end of the play, Weiss gets his act together, decides to marry Lisa, reaches political and moral clarity, etc. So Laredo, who is no longer needed, can take off into the sunset. The mythical hero passes the baton to the real one in a grand and satisfying synthesis, right?

Well, it might have worked that way, except for the problem that Medoff's happy ending, which is dramatically ungrounded, patched-up and thoroughly stupid, is itself the most bogus kind of mythology. And if you're going to belittle a real mythology, you'd better replace it with a better one. Medoff takes a few cheap shots at an icon, the Lone Hero of the West. Nothing wrong with that — the play would have been far better, or funny at least, if it was all cheap shots. But then Medoff tries to sell us his own mythology, and it proves to be a bubble-gum comic. And that's enough to get a feller kinda riled.

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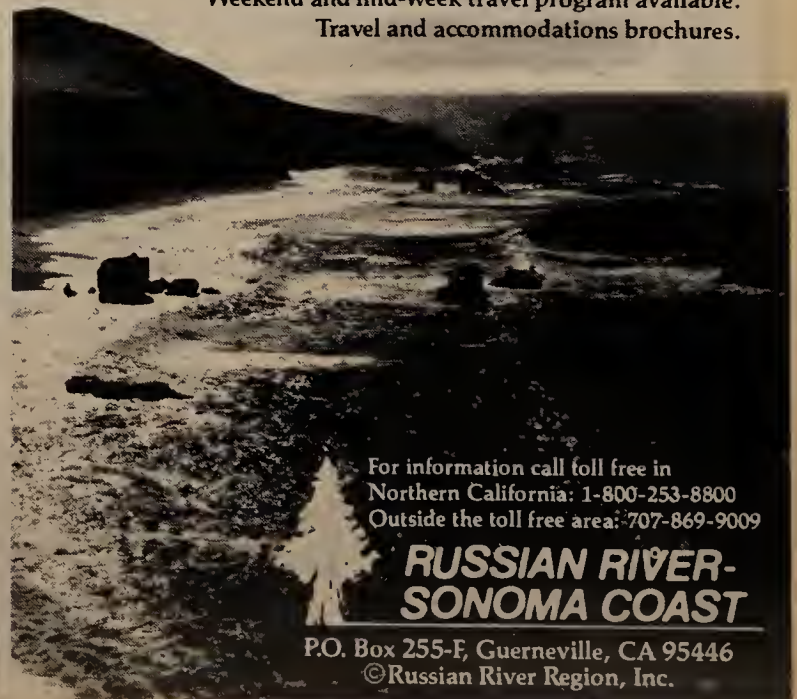
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SUN CITY

continued from page 5

Peter Townshend and Bobby Womack, to name less than half of those involved.

'All Star Mix'

The record began as a 12-inch single along the lines of "We Are The World," but the project expanded so rapidly that the record is now an EP containing a full scale "All Star Mix," a rap version, an instrumental re-mix and a spoken word version that splices together speeches of Bishop Tutu and imprisoned African National Congress leader Nelson Mandela.

The initial response to "Sun City" has been overwhelmingly favorable. Even before the official premiere of the track, set for the New Music Seminar in November, several New York stations were playing a rough mix and getting a strong response.

"With all the press we've been getting and all the big names that have signed on, there's no way that radio can ignore this," Baker said. "They're playing the demo in New York and Boston — even country stations in Texas are jumping on it right out of the box. Nobody's complained about it being too militant or too political. They're just playing it."

UN salute

As this story goes to press, the UN's Special Committee Against Apartheid is planning a bash for the musicians connected with the Sun City record. Javier Perez de Cuellar, secretary general of the UN, will present Van Zandt, Baker and the others with a citation commending their contributions to the international cultural boycott of South Africa.

"We're not doing this to be holier-than-thou," Baker concluded. "We realize that we still have problems here [in the U.S.] and that our own version of apartheid was still going strong in the '60s, but it was public opinion that helped end segregation in the United States. When the world press saw the sit-ins and marches in Alabama, things changed. This record is primarily an attempt to educate people and, second, an effort to raise some money for the freedom struggle in South Africa." The back of the Sun City single will be crammed with information about the Sun City resort, South Africa and the ongoing struggle against apartheid. The money the record makes will all be donated to anti-racist and anti-apartheid groups.

Baker closed the conversation with a pointed observation. "Rod Stewart played Sun City a few years back, as did Frank Sinatra, and they were able to get away with it because people weren't informed of what Sun City was or what goes on there. After this record hits, they won't have any excuse. They'll have to go on record as either being for freedom and justice or being a racist." ■

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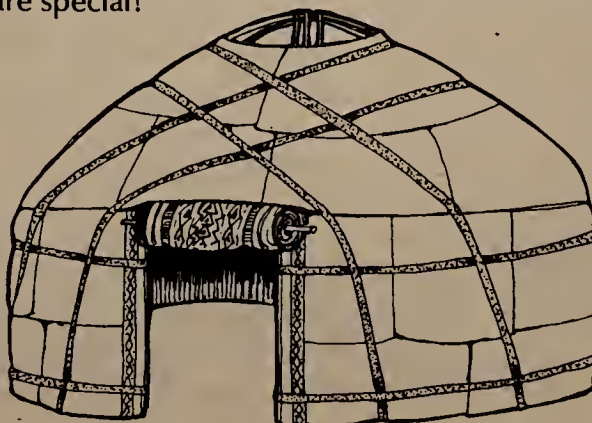
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T H E A T E R

Mamet hears America dealing

MISHA BERSON

GLENGARRY GLEN ROSS. By David Mamet.
Directed by Gregory Mosher. At the Curran Theatre, SF. Through Nov. 24th.

If David Mamet had chosen music over playwriting as a career, he might well have been a drummer. His dialogue is essentially driving and percussive, a barrage of staccato mini-beats and high-hat cymbal patter, with an artful thud of the tom-tom here and crash of the cymbals there for emphasis. Primarily his dialogue swings, with a bravado and restlessness that sounds like urban America talking as fast as it can.

This is particularly true of *Glengarry Glen Ross*, Mamet's Pulitzer prize-winning drama now at the Curran Theatre with some of its original Broadway cast. The anxious, hard-driving real estate salesmen of *Glengarry* are only as good as their gab: words are their sales tools and their weapons to keep the competition at bay. These guys cajole and insult, provoke and parry, and if they let up for a minute, they might lose all momentum. When words fail, they are prey to acts of desperation in order to survive in a dirty, mean-spirited business.

Glengarry is arranged as a series of dual encounters in the first act, followed by an ensemble second act. It's a masterful structure that allows us a close-up view of each of the characters before bringing them together in an explosive climax. Down-on-his-luck veteran salesman Shelly Levene (played by television star Peter Falk) sits at a table in a garish Chinese restaurant, trying to convince office manager John Williamson (J.T. Walsh) to slip him some good "leads," the closely guarded names of clients who might purchase land parcels. Shelly tries out all his time-honored sales tactics on the impervious Williamson: when braggadocio, camaraderie and even a plea for sympathy don't work, he offers bribery. Williamson calls his bluff, and we get the point: In this increasingly competitive business it's cash that counts, cold and simple.

In the second scene, the bombastic, foul-mouthed Dave Moss (J.J. Johnston) attempts to brow beat the nebbishy George Aaronow (Mike Nussbaum) into robbing the real estate office to get those same hot leads. Moss is a bully, but a crafty one, and in a brilliant volley of fragmented exchanges he comes very close to drawing Aaronow into his self-serving scheme. In the third encounter, we witness the moves of a consummate young salesman named Richard Roma (Joe Mantegna) who isn't as desperate as his older comrades. He still has the audacity and assurance to try and pull off a "cold sale," chatting up a stranger at an adjoining table by snowing him with a masterful barrage of bullshit which unconsciously reveals his own relativist philosophy — to each his own, but me to mine first.

Something happens

Something has to happen in this play to force the hands of these men, and it does. The second act takes place in their tacky home office, well-realized by designer Michael Merritt, the kind of storefront that reeks of stale cigarette smoke and dreariness. Someone has, indeed, broken in and stolen the leads and a policeman is on the scene to find out

who pulled what is obviously an inside job. Is it the pathetic George or the smarmy Moss? All of them, one senses, are capable of it. And all of them will talk rings around one another to avoid the rap.

It's not hard to get what Mamet is driving at here. He's talking about the amorality of American business, and he's deliberately chosen some smalltimers to drive his message home in a manner not easy to dismiss. Mamet doesn't go to the top of the Darwinian heap — he refrains from picking his targets out of the Fortune 500 when critiquing the buy-and-sell melee of American business.

Middle of the heap

In his play *American Buffalo*, Mamet went to the bottom, alighting on some losers who try to claw their way up from a slummy junkshop. In *Glengarry*, he aims for the middle, showing men who may employ frequent expletives but who also send their kids to college, wear well-tailored suits and carry briefcases on their rounds. These guys are macho and slimy, but they're not, he suggests, atypical. They're just trying to make a living, and they're doing it by the rules of the game. The fact that those rules are becoming colder and more corrupt by the hour is something to ponder.

In lesser hands, *Glengarry* might not be so pungent, but Mamet's verbal acrobatics and unerring sense of character make for an evening of concentrated theatrical excitement. Gregory Mosher directed the original production at the Goodman Theatre in Chicago and in the subsequent Broadway staging, and he clearly understands the piece inside-out. Like an astute conductor, he has arranged for the actors to deliver the score to us with all its humor and audacity intact. The casting is superb, from Walsh's cold and lumpen Williamson, to Nussbaum's finely etched Aaronow, to Johnston's hateful Moss, to the pasty client James Lingk, played by Chuck Stransky, and the cop Baylen, played by Alfred Karl.

Lopsided center

The two pivotal performances are those of Falk as Levene and Mantegna as Roma, and here the

production seems a bit lopsided. Mantegna gives an altogether stunning performance in the role that earned him a Tony: suave, blow-dried handsome, and close to unflappable, Mantegna is the perfect image of a man in the prime of his salesmanship. His various maneuvers to keep a client from walking out on a deal are masterful; that he doesn't succeed in nailing the deal but is able to keep his ego intact by blaming

someone else for its failure just tops it off.

Roma's role model is Levene, and Falk was too tentative on opening night to completely reveal why. Though the character seems made to order for him, Falk has to struggle to achieve the verbal assurance of the other actors. He hasn't quite got the rhythm yet, and his voice needs to expand to fill the Curran — a common problem for an actor used to

working with a microphone. Because Falk hasn't found his sea legs in the part, the balance shifts too far toward Mantegna. It's the byplay between these characters that can lend *Glengarry* a richer, more poignant texture, and one senses Falk and Mantegna will eventually get the hang of it. In the meantime, *Glengarry Glen Ross* still drums along like crazy. It's the most accomplished solo Mamet has taken yet. ■

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FRIDAY NOV. 8

SAN FRANCISCO

Jon Gibson — The Stone (391-8282), 412 Broadway.
Randy Newman — Wolfgang's (441-4333), 901 Columbus.
Big City/Ryth-o-matics — Last Day Saloon (387-6343), 406 Clement.
Dave Frishberg — Great American Music Hall (885-0750), 859 O'Farrell.
Tuffy Eldridge Band — Artemis Cafe (821-0232), 1199 Valencia.
Margaret Whiting — The Plush Room/Hotel York (885-6800), 940 Sutter.
High Country — Paul's Saloon (922-2456), 3251 Scott.
The Vipers — Nightbreak (221-9008), 1821 Haight.
Powell Street Blues Band — Off Union Saloon (928-1661), 2513 Van Ness.
Cedar Walton Trio — Kimball's (861-5555), 300 Grove.
Ella Fitzgerald — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
John Goodman Quartet — Pasand Lounge (922-4498), 1875 Union.
Zero/Silk — Chi Chi Theatre Club (392-6213), 440 Broadway.
Ed Wetteland — Washington Square (982-8123), 1707 Powell.
Inxs/Wire Train — Warfield Theatre (762-2277), 982 Market.
Margie Baker/Gaylord Birch Trio — Pearl's (397-0554), 649 Jackson.
Houston Person & Etta Jones — New Jack's (931-8485), 1601 Fillmore.
Mapenzi/Unruly World — Full Moon Saloon (668-6190), 1725 Haight.

Tekno Fear/Black Athletes — 16th Note (621-1617), 3160 16th St.
Shy Hands/Home of the Brave/New Ice Age — V.I.S. (567-0660), 628 Divisadero.
Flip Nunez/Buddy Montgomery & the Dick Whittington Trio — Old Poodle Dog (392-0353), 161 Sutter.
Cookie Wong/John Hunt Trio — Ferry Plaza (391-8403), One Ferry Plaza.
Kickback — Regent Cafe (752-0354), 952 Clement.

EAST BAY

Pride & Joy — Town House (652-5336), 5862 Doyle, Emeryville.
Anda Jaleo — La Pena (849-2568), 3105 Shattuck, Berk.
Maxine Howard — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Queen Ida — Ashkenaz (525-5054), 1317 San Pablo, Berk.
J.J. Malone, Troyce Key & the Rhythm Rockers — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Reilly & Maloney — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Vicious Hippies — Starry Plough (841-2082), 3101 Shattuck, Berk.
R.P.S./Mud Dogs — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Al Plank, Robert Kaufman & Jeff Carney — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Tom McElroy — Shattuck Hotel (845-7300), 2086 Allston Way, Berk.
Fred Lamberson Trio — Metropol Bistro (848-3080), 2271 Shattuck, Berk.

SATURDAY NOV. 9

SAN FRANCISCO

Tommy Tutone/Little John Chrisley & Hair of the Dog — Last Day Saloon (387-6343), 406 Clement.
Mose Allison, Mel Graves & George Marsh — Great American Music Hall (885-0750), 859 O'Farrell.
Margaret Whiting — The Plush Room/Hotel York (885-6800), 940 Sutter.

Group Sax — Artemis Cafe (821-0232), 1199 Valencia.
Cedar Walton Trio — Kimball's (861-5555), 300 Grove.
Ella Fitzgerald — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
John Goodman Quartet — Pasand Lounge (922-4498), 1875 Union.
Eric Tingstad — Noe Valley Ministry (282-2317), 1021 Sanchez.
Inxs/Wire Train — Warfield Theatre (762-2277), 982 Market.
Mississippi Johnny Waters — The Saloon (989-7666), 1232 Grant.
Margie Baker/Gaylord Birch Trio — Pearl's (397-0554), 649 Jackson.
Lambs Bread — 16th Note (621-1617), 3160 16th St.
Fade to Black/My Sin/Siva Dancing — V.I.S. (567-0660), 628 Divisadero.
Jimmy Knight & the Daze/Tommy Tutone — Major Ponds (626-5800), 1015 Folsom.
Gail Dobson & the Smith Dobson Trio — Old Poodle Dog (392-0353), 161 Sutter.
Sukay — Herbst Theatre (392-4400), Van Ness & McAllister.
The Stingers — Henry Africa's (928-7044), 2260 Van Ness.
Cookie Wong/John Hunt Trio — Ferry Plaza (391-8403), One Ferry Plaza.

EAST BAY

The DeSotos — Town House (652-5336), 5862 Doyle, Emeryville.
Charange Tumbao y Cuerdas — La Pena (849-2568), 3105 Shattuck, Berk.
Big City — Berkeley Square (849-3374), 1333 University, Berk.
Rat Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.
O.J. Ekemode/Mapenzi/Signs of Life — Ashkenaz (525-5054), 1317 San Pablo, Berk.
Charlie Musselwhite, J.J. Malone, Troyce Key & the Rhythm Rockers — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Good Ol' Persons — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Mumbo Jumbo — Yoshi's (652-9200), 6030 Claremont, Oakl.
The Buzztones — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.

Thompson Twins/OMD — Oakland Coliseum (762-2277), Nimitz Fwy. and Hegenberger, Oakl.
Steve Turre Quartet — Concepts Cultural Gallery (451-9072), Jenny Lind Hall, 2267 Telegraph, Oakl.
Clancy Brothers & Tommy Makem — Zellerbach Hall (642-9988), UC Berkeley, Berk.

SUNDAY NOV. 10

SAN FRANCISCO

Prince Joni & the World Beat Jam — The Stone (391-8282), 412 Broadway.
Crusaders — Wolfgang's (441-4333), 901 Columbus.
Glen Ohrlin & Waddle Mitchell — Plowshares (441-8910), Fort Mason, Bldg. C, Marina & Buchanan.
Vicious Hippies/Coffee Achievers — Last Day Saloon (387-6343), 406 Clement.
Jerry Jeff Walker — Great American Music Hall (885-0750), 859 O'Farrell.
Samurai/Whiteboy — Off Union Saloon (928-1661), 2513 Van Ness.
Ella Fitzgerald — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Chevere — Bay Brick (431-8334), 1190 Folsom.
Mike Lipskin — Washington Square (982-8123), 1707 Powell.
Ryth-o-matics — El Rio (282-3325), 3158 Mission.
Johnny Nitro & the Doorslammers — The Saloon (989-7666), 1232 Grant.
John Coppola & Chuck Travis — Roland's (921-7774), 3309 Fillmore.

EAST BAY

Katy Webster & Ron Thompson — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Sonny Rhodes & the Texas Twisters — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Pacific Brass & Electric — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Steve Turre Quartet — Concepts Cultural Gallery (451-9072), Jenny Lind Hall, 2267 Telegraph, Oakl.
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MONDAY NOV. 11

SAN FRANCISCO

Crusaders — Wolfgang's (441-4333), 901 Columbus.
Danny Marona — Bajone's (282-2522), 1062 Valencia.
Todd Rungren — Warfield Theatre (762-2277), 982 Market.
Lisa Kindred, Geno Skaggs & Friends — The Saloon (989-7666), 1232 Grant.
Madeline Eastman & Al Plank Trio — Roland's (921-7774), 3309 Fillmore.
Sammi Gray — 1177 Club (776-2101), 1177 California.

EAST BAY

Mark Starr Revue — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Terry Rodriguez — Metropal Bistro (848-3080), 2271 Shattuck, Berk.

TUESDAY NOV. 12

SAN FRANCISCO

Rhythm Pigs/Kor Phu/Short Dogs Grow — The Stone (391-8282), 412 Broadway.
The Waterboys — Wolfgang's (441-4333), 901 Columbus.
Too Much Fun — Last Day Saloon (387-6343), 406 Clement.
World Saxophone Quartet — Great American Music Hall (885-0750), 859 O'Farrell.
Danny Marona — Bajone's (282-2522), 1062 Valencia.
Lost Weekend — Paul's Saloon (922-2456), 3251 Scott.
Bob James — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Mike Lipskin — Washington Square (982-8123), 1707 Powell.
Stu Blank, Barry Melton, John Cipolina, Ron Thompson — Full Moon Saloon (668-6190), 1725 Haight.
Dee Bell — Roland's (921-7774), 3309 Fillmore.

EAST BAY

Blue Stucco — Berkeley Square (849-3374), 1333 University, Berk.

Coffee Achlevers — Starry Plough (841-2082), 3101 Shattuck, Berk.
Susan Muscarella & John Xepoleas — Yoshi's (652-9200), 6030 Claremont, Oakl.
Flight School — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Dick Hindman — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Scott Fleming & Steve Hayton — Metropal Bistro (848-3080), 2271 Shattuck, Berk.

WEDNESDAY NOV. 13

SAN FRANCISCO

Roy Buchanan — Wolfgang's (441-4333), 901 Columbus.
Faye Carol — Last Day Saloon (387-6343), 406 Clement.
Don Lewis — Great American Music Hall (885-0750), 859 O'Farrell.
High Country — Paul's Saloon (922-2456), 3251 Scott.
Birell Lagrene Trio — Kimball's (861-5555), 300 Grove.
Bob James — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Tuffy Eldridge/Impulse F & Z Axis — Bay Brick (431-8334), 1190 Folsom.
Eric Swindurman Quartet & Brenda Boykin — Pasand Lounge (922-4498), 1875 Union.
Gotta Wanna/Ju Ju Bach/John Bryant & Cool Rays — Chi Chi Theatre Club (392-6213), 440 Broadway.
Vislon — El Rio (282-3325), 3158 Mission.
Ron Hacker — The Saloon (989-7666), 1232 Grant.
Some People/The Mysterics — Major Ponds (626-5800), 1015 Folsom.
Buddy Montgomery — Old Poodle Dog (392-0353), 161 Sutter.
Ed Kelly Trio — Zorba's (285-7070), 4026 24th St.
Stellar — Regent Cafe (752-0354), 952 Clement.

EAST BAY

Billy & the Boppers — Town House (652-5336), 5862 Doyle, Emeryville.
Chesterfield Kings — Berkeley Square (849-3374), 1333 University, Berk.

Mitch Woods & His Rocket 88's — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Sonny Rhodes & the Texas Twisters — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Rosalie Sorrels — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Big Phonies — Starry Plough (841-2082), 3101 Shattuck, Berk.
The Rio Thing — Yoshi's (652-9200), 6030 Claremont, Oakl.
Kitty Margolis & Joyce Cooling — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Mark Levine & Chuck Clark — Metropal Bistro (848-3080), 2271 Shattuck, Berk.

THURSDAY NOV. 14

SAN FRANCISCO

A Private View/High Teck — The Stone (391-8282), 412 Broadway.
Eric Anderson — Last Day Saloon (387-6343), 406 Clement.
Good Ol' Persons — Paul's Saloon (922-2456), 3251 Scott.
Mud Dogs — Nightbreak (221-9008), 1821 Haight.
George Coleman Quartet — Kimball's (861-5555), 300 Grove.
Bob James — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Bonnie Hayes — Bay Brick (431-8334), 1190 Folsom.
John Goodman Quartet & Denise Perrier — Pasand Lounge (922-4498), 1875 Union.
The Shakes/Che & The Wild Life/Twisted Iguana — Chi Chi Theatre Club (392-6213), 440 Broadway.

James Cotton — Great American Music Hall (885-0750), 859 O'Farrell.
Dick Fregulla — Washington Square (982-8123), 1707 Powell.
Til Tuesday — Warfield Theatre (762-2277), 982 Market.
Kurt Deerfield Quartet — Pearl's (397-0554), 649 Jackson.
Looters/Big City/Zulu Spear — 16th Note (621-1617), 3160 16th St.
Polkacide/Brave Combo — Full Moon Saloon (668-6190), 1725 Haight.
Jules Broussard — Roland's (921-7774), 3309 Fillmore.
Dick Whittington/Eddie Duran Trio — Old Poodle Dog (392-0353), 161 Sutter.
Cookie Wong — Ferry Plaza (391-8403), One Ferry Plaza.
Stellar — Regent Cafe (752-0354), 952 Clement.

EAST BAY

Cruzin' — Town House (652-5336), 5862 Doyle, Emeryville.
Peter Alsop — La Pena (849-2568), 3105 Shattuck, Berk.
Rat Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Muyee Africa — Ashkenaz (525-5054), 1317 San Pablo, Berk.
Warren Cushenberry & Beverly Stovall — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
User Friendly — Starry Plough (841-2082), 3101 Shattuck, Berk.
Joe Dorham — Yoshi's (652-9200), 6030 Claremont, Oakl.
Michel Bastian — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Smith & Gail Dobson — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Mark Levine & Chuck Clark — Metropal Bistro (848-3080), 2271 Shattuck, Berk.

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FRIDAY

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'Detective': 7 and 9 pm, York Theatre, 2789 24th St., SF. \$3.50. 282-0316. See "Critics' Choice," page 6.

★ **'The Gospel at Colonus':** 10 pm, KQED TV, Channel 9. See "Critics' Choice," page 6.

Amnesty International Film Festival: This event honors the works of filmmakers who have been recognized internationally for their achievements in film, but have been imprisoned or had their work banned for political reasons by their own governments. This evening's special guests include directors Agnieszka Holland (*Angry Harvest* and *Fever*), Orlando Jimenez Leal (*Improper Conduct*), producers Tony Gonzales (*My Country*) and Tom Luddy (*Mishima*), Cuban poet Angel Cuadra and the sister of slain Philippine leader Benigno Aquino, Lupita Kashiwahara. In addition, *Angry Harvest* screens in a West Coast premiere. 6 pm opening reception. Phi Beta Kappa lounge, Stephens Hall; 7:30 pm *Angry Harvest*, 155 Dwinelle Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$5. 642-9988. (Through Nov. 10th.)

'Every Decade — A Women's Decade': The San Francisco Commission on the Status of Women (created in 1975 by the SF Board of Supervisors) hosts a gala celebration in honor of its tenth anniversary. Shirley Chisholm, former New York state congresswoman, is the keynote speaker. 6:30 pm, City Hall rotunda, Van Ness and Grove, SF. \$25 donation. 558-3653.

★ **'The Vampire Lestat':** A Clean Well-Lighted Place for Books honors Anne Rice at a reception for the publication of her newest book, *The Vampire Lestat*. Rice, who was born in New Orleans, now lives in San Francisco with her husband, poet Stan Rice. She is the author of *Interview With the Vampire*, *The Feast of All Saints* and *Cry to Heaven*. 7 pm, Opera Plaza, 601 Van Ness, SF. Free. 441-6670.

'Voices of Freedom': Bishop Desmond Tutu's daughter Mpho Tutu joins actress Margot Kidder, Congressman Ron Dellums, Nicaraguan Foreign Minister Fr. Miguel d'Escoto and others for an



Nancy Karp and Dancers (l.-r., Gilles Combet, Joanna Smith and Deirdre Carrigan) in 'On the Greens,' part of the New Performance Gallery program, Thurs/14.

evening forum on freedom. Sponsored by the Democratic Socialists of America. 7:30 pm, Berkeley Community Theatre, 1930 Allston, Berk. \$7; \$6 advance; \$4 students and seniors. 428-1354.

★ **'The Ring':** KQED radio airs on the next four Fridays the entire series of Wagner's Ring Cycle, direct from the 1985 Bayreuth Festival, where Wagner's work has been performed since 1876. This evening's performance is *Die Walkure*, featuring Siegmund Nimsgern as Wotan, Hermann Brecht as Alberich and Hanna Schwarz as Fricka. 8 pm, KQED, 88.5 FM. 864-2000. (Also Fri/15 *Siegfried*, and Fri/22 *Götterdämmerung*.)

May Sarton: Author May Sarton reads from her most recent work, *Glorious Spinster*. Now in her 70s, Sarton has authored 43 books of poetry, journalism, memoirs and fiction. 8 pm, Herbst Theatre, Van Ness and Grove, SF. \$10-\$12. 558-3770. (Also Fri/15, William Stryker speaks.)

Paul Horn with David Friesen: Jazz musician Horn plays bass and alto flute and saxophone; he is joined this evening by bass player Friesen for a concert entitled *Heart to Heart*. Horn has recorded his special brand of spiritual and meditative jazz in the Taj Mahal in India, the

Pyramids in Egypt and to the accompaniment of porpoises. 8 pm, Marin Veterans' Auditorium, Civic Center Dr., San Rafael. \$10-\$12. 485-9385.

'Comedy night to stop the bombing in El Salvador': Amigas de Ampres sponsors an evening of comedy and music to raise material aid for the victims of the aerial bombing in El Salvador. Entertainment is provided by Dave Lippman and the Committee to Intervene Anywhere, Nuku-2 News live from Marin County and Rhodney Reagan, who makes a special appearance from his summit meeting. Child care is provided. 8 pm, Mission Neighborhood Center, 362 Capp, SF. \$7-\$25. 752-4467 or 648-3390.

'On Screen — A Celebration of Women in Film': This year's festival opens with an evening reception honoring women producers and directors of music video. Comedienne Paula Poundstone hosts; music videos feature Debora Iyall and Romeo Void, Pat Benatar, Bette Midler and Toni Basil. The festival continues on Saturday with a panel discussion on the making of music videos and a birthday celebration for Katharine Hepburn, which features the screening of six of her films, including *Alice Adams*, *The Philadelphia Story*, *Adam's Rib*, *Summertime*, *Bringing Up Baby* and *Sylvia Scarlett*. Other events include a seminar on selling film and video project ideas and several film premieres, including Italian film director Lina Wertmüller's new film *Soto Soto*, about a young happily married woman who begins to fall in love with her best female friend. Call for complete schedule. Opening reception. 9 pm, Ma-

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The Guardian is happy to consider listing your event in our calendar. Notices must reach our offices by 1 pm on the Wednesday preceding publication. We regret we cannot accept listings over the phone. We welcome photographs for possible inclusion, but cannot be responsible for their return. Address your notices to Calendar, SF Bay Guardian, 2700 19th St., SF 94110.

ENTERTAINMENT AND INFORMATIVE EVENTS IN THE CENTRAL BAY AREA

for Pond's Dance Garden, 1015 Folsom, SF. \$10. 450-7175. (Also Sat/9 and Sun/10 at 10 am.)

SATURDAY

9

Clancy Brothers and Tommy Makem: 8 pm. Zellerbach Auditorium, UC Berkeley, Berk. \$12-\$16. 642-9988. See "Critics Choice," page 6.

Conference on Bay Area transportation: Anyone who has tried to cross the Bay Bridge into San Francisco before 10 am, or to return to the East Bay after 2:30 pm knows that at least one aspect of the Bay Area traffic "problem" is serious. Today's conference provides a forum for examining traffic, our number one problem — according to the Bay Area Council. Participants have the opportunity to discuss trends in land development and transportation and to hear speakers — including SF Supervisor Quentin Kopp and Golden Gate Bridge Board member William Stead — address the issue. Reservations preferred. 9:30 am-3:30 pm, First Unitarian Church, Geary and Franklin, SF. \$8 (includes box lunch). 566-7050.

Leonardo Da Vinci — Drawings of Horses: Her Majesty, Queen Elizabeth has loaned 50 studies by Da Vinci from the library at Windsor Castle for a U.S. tour. Most of the drawings selected focus on horses, though there are sketches of donkeys, oxen, cats and even dragons and other fanciful creatures. The drawings date from 1478 to approximately 1517, a period early in Da Vinci's life when he lived in Florence and Milan. Other drawings date from projects that, for one reason or another, have been lost. 2 pm, Fine Arts Museum, Palace of the Legion of Honor, Lincoln Park, El Camino del Mar and Honor, SF. \$3. 750-3614. (Wed-Sun., 10 am-4 pm, through Feb. 23rd.)

Sukay — 'Music of the Andes': Sukay offers an evening of traditional and new music from the Andes of Peru, Bolivia and Ecuador. Sukay makes music on a variety of native instruments, including pan-pipes, notched flutes, native drums, rattles and charangos, made from armadillo shells. Native dances will accompany some of the pieces. 8 pm. Herbst Theatre, Van Ness and Grove, SF. \$8-\$15. 751-6090 or 648-5356.

Golden Gate Gypsy Orchestra: An itinerant band of doctors, teachers, engineers and musicians (sometimes known as the Traveling Jewish Wedding), the Golden Gate Gypsy orchestra performs Yiddish, Russian and Gypsy music. 8 pm, Julia Morgan Theatre, 2640 College, Berk. \$7; \$6 advance. 548-7234.

'On Screen — A Celebration of Women in Film': See Fri/8.

SUNDAY

10

'Noe Valley Children's Fest': The Noe Valley Ministry and New El Salvador Today co-sponsor an afternoon of events especially for children. Featured are classic cartoons, games, toys, prizes, music and food. There is also a sale of quality children's clothing, books and toys. All proceeds benefit the homeless children of El Salvador through medical, educational and agricultural aid. 2:30-5 pm, Noe Valley Ministry, 1021 Sanchez, SF. \$2. 282-2317.

★ Seventh Annual SF Festival of Remembrance: The festival, honoring Europe's Armistice Day and America's Veterans Day (and celebrated under the auspices of the Royal British Legion) includes the pomp and pageantry of a procession of ecclesiastics, civic and public dignitaries, representatives from other countries, the 6th US Army and Black Raven Bagpipe and Drum band, flags and banners, and, as a dramatic climax, poppy pedals cascading from Grace Cathedral's central tower. The theme is peace, healing and reconciliation. 3 pm, Grace Cathedral, California near Taylor, SF. Free. 751-8687.

★ Bay Guardian cartoon contest exhibition and reception: The Bay Guardian honors the 1985 cartoon contest winners and finalists with an exhibition of their work. The first annual contest attracted almost 1,000 entries in six categories. Judges for the contest were Louis Dunn, former Bay Guardian art director and now graphic designer for the Examiner, Barry Gantt, cartooning teacher at the College of Arts and Crafts and Robin Steele, Bay Guardian editorial cartoonist. Artists' reception. 3-5 pm, Main Gallery, Richmond Art Center, 25th St. and Barrett, Richmond. (Exhibition, Tues.-Fri., 10 am-4:30 pm; Sat. and Sun., noon-4:30 pm, through Nov. 21st.)

Tapestry presents 'Bach and Forth': Actress and narrator Rella Lossy joins harpsichordist Laurette Goldberg and sopranos Judith Nelson and Anna Carol Dudley for musical and dramatic impressions of 18th century Germany. 3 pm, Congregation Beth El, Arch and Vine, Berk. \$18. 848-0237.

'Invented Locations': Cinematheque and Ex(Centric) Lady Travers co-sponsor an evening of film and performance work capturing "the exotic other through invented landscapes." Featured work includes Leslie Thornton's film *Adynata*, William Boyd's 1935 serial *The Lost City* and Ellen Zweig's performance piece, *Running Errands In Africa*. *Running Errands In Africa* uses 8 mm film, slides, taped and live voice to reveal a plan to return all the African made objects to Africa and all the Western made objects to the West. 7:30 pm, Video Free America, 442 Shotwell, SF. \$5; \$3 students. 621-4487.

SF Lesbian Chorus and Mother-tongue Readers: Leslie Hassberg directs the chorus in cabaret selections, including renditions of American musical classics. Joining the chorus is the Mother-tongue Readers Theatre with a comic look at the struggle of gay women to "come out." Childcare available if arranged in advance. 8 pm, Valencia Rose, 766 Valencia, SF. \$5-\$7. 863-3863.

'On Screen — A Celebration of Women in Film': See Fri/8.

MONDAY

11

★ 'AIDS — Its Impact and prevention': With AIDS in the news almost daily — new hope in France, no open-mouthed kissing in Hollywood — San Francisco State has chosen an opportunity time to sponsor a week-long conference designed to give the public vital and realistic information about AIDS and its prevention. The latest knowledge about the disease, women and AIDS, and society's responses are all topics



Anne Rice, whose latest novel is 'The Vampire Lestat,' is honored Fri/8.

for discussion. Panels, videotapes, workshops and lectures offer individuals a chance to learn as much as possible about the current state of AIDS knowledge. Call for complete schedule of events. Also, photographer Jim James' exhibit of photos taken at gay street fairs, opens today. 9 am-3 pm conference; SF State, 1600 Holloway, SF. Call for prices. 469-2444. 8 pm photos. Stud Bar, 1535 Folsom, SF. Free. 621-0909. (Conference through Nov. 15th. Photo exhibit through Dec. 15th.)



San Francisco Comedy Underground performs a 'benefit for beer and pretzels' at the Punch Line, Tues/12.

★ TV audiences needed: KQED seeks audience members for two upcoming tapings of Express, their weekly public affairs show. In *Workfare*, a new law that will fundamentally change the welfare system in California by requiring welfare mothers to take state offered jobs will be discussed. Critics charge that the legislation will particularly affect women, forcing them to take low-paying and menial jobs and reducing their chances of escaping the welfare cycle. The second show, *Pesticides*, looks at the use of pesticides in California agriculture, focusing on a community where cancer among children is four times the "normal" rate. Both shows are taped at the same time. Reservations required, contact Philippa Karmel. 5:30 pm, KQED-TV, Channel 9, 500 8th St. Free. 553-2284.

★ Howard Cosell Impersonation Contest: Townhouse hosts a football fan special: an evening of beer and "dogs," the Forty-Niners/Denver game on a big screen television and a Howard Cosell impersonation contest. Open to anyone of either sex that would like to try their hand (and mouth) at mimicking the master. The winner receives \$100; other prizes include a copy on Cosell's new book, *I Never Played the Game*. Robert "Bubba Lou" Vickers hosts. The contest starts after the game. 6 pm (Forty Niner game), Townhouse, 5874 Doyle, Emeryville. Free. 654-5635.

TUESDAY

12

World Saxophone Quartet: 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell, SF. \$10. 885-0750. See "Critics' Choice," page 6.

★ Sushi Demonstration: Author Mia Detrick demonstrates a variety of sushi dishes and discusses her recent book on the art of this popular Japanese food. Noon, Williams-Sonoma, 576 Sutter, SF. Free. 982-0295.

★ Drama Books tenth anniversary party: Drama Books opened its doors in 1975 as Castro Drama Books and has, over the years, dedicated itself to books on film, theater and dance. This evening, in honor of its tenth anniversary, Drama Books hosts a party saluting Bay Area theater, film and dance writers. Featured guests include Geoffrey Bell, author of *The Golden Gate* and *The Silver Screen*, Adela Roatcap, Leland Moss, Joan Holden, Joel Ensama, Robert Toll and Bari Rolfe. Mimi Gina provides music. 5-8 pm, Bellevue Hotel, Crystal Room, 505 Geary, SF. Free. 441-5343.

'A Benefit for Beer and Pretzels' — SF Comedy Underground: The Punch Line hosts the SF Comedy Underground for its third anniversary celebration. One of the city's most popular comedy teams, the members come from backgrounds in improvisation and standup comedy and include Michael Bossier, Charlie Brown, Debi Durst, Jeannene Hansen, Marc Hershon, D'Alan Moss, Joe Sharkey and musical director Jim Cox. 9 pm, Punch

Line, Battery near Clay, SF. \$5. 383-4840. 383-4840.

WEDNESDAY

13

'Senior Prom': The SF Recreation and Park Department and SF Federal Savings and Loan co-sponsor their seventh annual Senior Prom, a dance for senior citizens. Maury Wolohan and his band provide music and Al Levy is host. Noon-3 pm, Hall of Flowers, Golden Gate Park, near Ninth Ave. and Lincoln, SF. Free. 558-4268.

★ Latin American Folk Art Benefit Sale: The Mexican Museum offers village pottery, Indian weavings, masks, paper mache sculptures, carved wooden figures, and other folk art pieces for sale. La Tienda, Fort Mason, Building D, Laguna and Marina, SF. Free. 441-0404.

'The Life and Times of Harvey Milk': KQED screens this award-winning film by Robert Epstein and Richard Schmeichen. The film begins as a memorial to the late gay supervisor Harvey Milk, but becomes a tribute to all gays and other oppressed people. 9 pm, KQED-TV, Channel 9, 533-2216.

THURSDAY

14

Poets Congress: The Farm sponsors a gathering of poets from all over the Bay Area who are seeking "to arrive at a higher ground of poetry." The congress includes performance-talk-dialogues, a graffiti wall and open readings for all who come. Participants include Q.R. Hand Jr., David Moe, Allen Cohen, Julia Vinograd, Andrew Hayes and Tony Seldin. 6 pm, The Farm, 1499 Potrero, SF. \$4. 826-4290.

Media Alliance Meritorious Achievement Awards: Media Alliance honors nine members of the Bay Area media community for their achievements in professional excellence and social commitment. Among the winners are KFOG news announcer Scoop Nisker, UC Berkeley journalism professor Ben Bagdikian and freelance journalist Alice Kahn. Also honored in this evening's awards program are Robert Epstein and Richard Schmeichen for the film, *The Life and Times of Harvey Milk*. 6:30 pm, Fort Mason Conference Center, Laguna and Marina, SF. \$12; \$10 advance. 441-2557.

'Seven Beauties' and 'Swept Away': These two films brought Italian director Lina Wertmuller and actor Giancarlo Giannini to the attention of U.S. filmgoers in the late '70s. *Seven Beauties*, the story of a small time Casanova living through the horrors of a World War II concentration camp, was nominated for an Oscar. *Swept Away*, perhaps Wertmuller's best known work,

is a provocative film about a rich woman cast adrift on an island with her employee, a young working class man she disdains. 7:15 pm (*Seven Beauties*); 9:30 pm (*Swept Away*). Telegraph Repertory Cinema, 2519 Telegraph, Berk. \$4. 548-2519.

The American Indian Film Festival: The Palace of Fine Arts hosts a festival designed to showcase the work of Native American video and film artists. Featured films include *Harold of Orange*, with original music by Buffy Sainte-Marie. It is a comedy about two groups indigenous to Minnesota — the American Indian and philanthropic foundations. The 1985 film *Broken Rainbow* is also featured; it examines the "relocation" of over 10,000 Navajo who are being moved off their land by the federal government. Call for complete listing. 7:30 pm, Palace of Fine Arts Theatre, 3301 Lyon, SF. \$4. 893-0326.

Nancy Karp and Dancers: West Berlin set designer Wolfram Erber joins the dance company in that capacity for *First Light*, a new choreographed work by Nancy Karp with music by composer Bill Fontana. Other selections in the program include *On the Greens* and *Church Car*. 8 pm, New Performance Gallery, 3153 17th St., SF. \$7.50. 653-1195. (Also Fri/15, Sat/16.)

'Five Fingers Poetry': The SF AIDS foundation and Five Fingers Poetry cosponsor a benefit poetry reading featuring North Beach poet Harold Norse, feminist writer Judy Grahn, Bay Area writers Robert Gluck, Dorianne Laux and Lori Callies and Yale Younger poet William Dickey. 8 pm, The Lab, 1805 Divisadero, SF. \$4. 386-2151.

FRIDAY

15

★ 'Multi-color Holograms': Holos Gallery presents a new collection of holograms by Point Reyes artist John Kaufman who has perfected a technique for creating holograms in two, three and even four colors, and has been able to use colors never before seen in reflection holography including dark blue, purple and unique pastel shades. His exceptional color control has made him one of the most widely exhibited holographers in the world. His one-man exhibit features all new works including *Playhouse*, a piece based on a drawing by his five year old daughter. Opening reception, 6-9 pm, Holos Gallery, 1792 Haight, SF. Free. 668-4656. (Tues.-Sun., noon-6 pm. Through Feb. 28th.)

'TV Dinner Benefit — an evening of nouvelle video cuisine': Bay Area Video Coalition showcases the recent work of top local video artist, including Jules Backus, Doug Hall, Chip Lord and Joan Logue. 7 pm, SF Art Institute, 800 Chestnut, \$25. 861-3282.

'Ghosts': Elan Vital, in conjunction with the Blake Street Hawkeyes, opens "a meditation on the afterlife" offered by a host of characters who have "crossed over," and provides audience members with an opportunity to look at the "undying nature of man." Written and directed by John O'Keefe, the piece brings original Hawkeyes members O'Keefe, Bob Ernst and David Schein together with Mary Forcade, Jim Tyler and Susan Van B. 8:30 pm, 2019 Blake, Berk. \$6. 485-0603. (Fri. and Sat. through Dec. 7th.)

US Film Festival seeking entries: The Sundance Institute in Park City, Utah is seeking entries in both dramatic and documentary submissions. Three-quarter inch beta or VHS video, 16 and 35 mm films are eligible for consideration. Documentary entries must be no less than 55 minutes, dramatic entries no less than 70 minutes. Each winning film receives \$2,500 and filmmakers representing all final selections will be invited to the festival. All entries must be postmarked by midnight. US Film Festival, 19 Exchange Place, Salt Lake City, Utah, 84111. \$40. (901) 328-3456.

'The Ring': See Fri/8.

William Styron: See 'May Sarton,' Fri/8.

Nancy Karp and Dancers: See Thurs/14.

— Molly Dwyer and Sean Elder

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NIGHTLIFE

Las cuckoo Roches



Terre Roche of The Roches: her cool beauty and pure voice are one of the charms of a group that 'leaves you as breathless as a first kiss.'

DERK RICHARDSON

THE ROCHEs. At Wolfgang's, SF, Friday, Oct. 25th.

EBENEZER OBEY. At the Old Fillmore, SF, Saturday, Oct. 26th.

They are sisters of perpetual idiosyncrasy, off-kilter and out of time. It's a large part of their charm. In 1976, when hip New York City scene-watchers were clinging to the proto-punk of The Ramones and Patti Smith, Maggie, Terre and Suzzy Roche were in Greenwich Village singing folk songs, of all things. When they recorded their 1979 debut LP, *The Roches*, they chose scrupulous anti-pop cult figure Robert (King Crimson) Fripp as their producer and came away with a wonderful hitless album. As they allude in "Weeded Out" from their new record, *Another World*, give them a sunny day, "not a cloud in the air," and The Roches are "counting on a storm."

But even these righteous street urchins know when to come in from the rain. After three albums, including 1982's splendid *Keep On Doing*, and little commercial success, the Roche siblings dispensed with the Frippertronic "audio verite" subtleties and have taken aim at a more mainstream pop audience — one that buys records. They don't want to end up like one of the characters on their new LP, "face down at Folk City."

Funny thing, though, now everyone is talking about the folk music revival rippling out from Greenwich Village. And The Roches, premature nouveau folkies, are traveling with synthesizers and taped rhythm tracks and reworking a pop chestnut like "Come Softly To Me."

Marvelous kinks

On the latest record, many of the marvelous kinks that keep The Roches a quirk or two out of the ordinary are ironed out. When they opened the first of two sold-out shows recently at Wolfgang's with "Gimme A Slice," Terre on electric guitar, Maggie on piano, Suzzy and a fourth woman, Libby McLaren, punching up synth sounds, it sounded like they were answering that song's questions "are you ready to make some concessions?" in the worst possible way. Their slice doesn't need "everything on it." But here were the iridescent Roche harmonies competing with all manner of technological textures.

It took only to the third song, "The Train," for them to get back on track with acoustic guitars and three feathery voices soaring unfettered through curved air. When they followed it with "Hammond Song," all was right with heaven and earth. Singing a sisterly warning that "if you go with that fella, forget about us," they created a fine-weave vocal web, at once transparent and resilient enough to carry the heaviest of emotions.

Roche relief

That was like a sigh of relief,

and the rest of the 21-song set breathed free and easy. Suzzy did her usual stretches and deep knee-bends and told wry little stories. Each sister poked gentle verbal stabs at the others. Each took a feature turn in the spotlight — Terre with her cool beauty and pure voice; Suzzy in her gangly physicality and sardonic charades masking the longing she sings into the songs; and Maggie as the shy hippie madonna, conveying an inner sadness and a guarded vulnerability, at least until she sang "The Angry Angry Man" with an out-of-character Carly Simon sexiness. They toned down their usual screwball humor just a bit, and that helped keep the focus on their singing.

The use of prerecorded sounds and programmed synthesizers de-Roched some of the new material, but such older gems as "Mr. Sellack," "The Troubles," "Pretty and High," "Want Not Want Not" and their majestic "Hallelujah Chorus" emerged unscathed. Canned music is about as appropriate to The Roches' ephemeral sound as a canned cheese sauce in nouvelle cuisine. Yet The Roches turned the bleeps, whrrrs and thwacks into an asset on the last two songs of the show. "Another World" is an endearing piece of pop made magical through The Roche's seamless integration of world-weariness and optimism.

"Love Radiates Around" reached that other world through an absolutely celestial vocal power. Mark Johnson wrote the song and his lyrics suggest a sort of

Kiss of the Spider Woman redemption from solitude through the saving grace of love. Maggie, Terre and Suzzy, who usually sing most convincingly about the prosaic details of work and romance, create a perfect dream-come-true singing "Her love is true music and it radiates around," in harmonies that leave you as breathless as a first kiss. In that moment, they turned everything around, and their music was true love.

Juju from Obey

Despite its colorful ring, the name Ebenezer Obey probably strikes a familiar chord for very few people in the United States. For all too many listeners, African pop music is King Sunny Ade. A couple of stateside record releases, two successful American tours and an outpouring of critical acclaim focused widespread attention on the charismatic Nigerian bandleader. But Ade's juju music hardly represents an entire continent's incredible array of traditional/contemporary sounds. And as Chief Commander Ebenezer Obey proved in his Oct. 26th concert at the refurbished Fillmore Auditorium, juju music is not just King Sunny's province.

Jamming 17 brightly-clad musicians onto the stage which was an original platform for San Francisco rock in the Sixties, Obey unfurled an alternative version of the mesmerizing, dance-inducing Nigerian pop music Ade brought to the U.S. two years ago. Credited with pioneering the expansive multiple guitar, percussion and vocal style of modern juju music in the early Sixties, the 43-year-old Obey has retained a raw, unpolished energy in his fusion of traditional polyrhythms and contemporary electric sounds. Where Ade is coolly professional and sleek, Obey is hot and boisterous. (His first U.S. album, *Juju Jubilee*, was just released on Shanachie Records and captures the sound if not the excitement of Obey's live performance.)

Talking drummers

A row of talking drummers, several bassists and guitarists (including one on Hawaiian steel), a traps drummer and percussionist, plus three singers in addition to Obey sustained a propulsive stream of beats laced with melodies, counter-melodies and dense vocal harmonies. While every element sang and the diverse strains were finely integrated in mesmerizing fashion, Obey's essentially rough dynamic had a strong bite. Plump and cheerful, Obey triggered his Inter-Reformers band into onstage dancing and hammy antics. His savvy is earthier than Ade's sophistication and on a gut level more immediately engaging.

Whether inspired by a growing generalized awareness of things African or driven by a hunger for vital music with a "world beat," the refreshingly mixed crowd of 800 or so who turned up for Obey's first Bay Area appearance indicated the persistence of a healthy interest in African pop music. With tours from Nigeria's Ade, Obey and Sonny Okosun, Senegal's Toure Kunda and South Africa's Malopoets, we've only scratched the surface.

PLAYBILL

COMPLETE WEEKLY ENTERTAINMENT LISTINGS FOR SAN FRANCISCO AND THE BAY AREA

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COMEDY

A complete guide to comedy performers appearing at local clubs and theaters.

San Francisco

BAYBRICK: Fri/8: Fempro, 6-8 pm, 1190 Folsom. 431-8334.

COBB'S PUB: Fri/8 and Sat/9: Jack Gallagher and Dom Irrera. Mon/10: Jimmy Aleck, Tim Bedore and Destiny. Mon/11: Stand-up Comedy Competition winner Doug Ferranti. Tues/12: SF Comedy Competition winner Jim Samuels. Thurs/13: Dana Carvey, Phil Van Tees. Shows at 9 pm with additional 11 pm shows Fri and Sat. 2069 Chestnut (near Steiner). 563-5157.

HA-HA A GO-GO: Fri/8 and Sat/9: Ray Booker and Fempro. Tues/12: Rob Schneider. Wed/13: Bobby Bitter. Thurs/14: Bob Rubin, Al Clethen and Rob Jacobson. Shows at 9 pm with additional 11 pm show Fri. and Sat. 408 Clement. 386-4242.

LIPP'S BAR & GRILL: Fri/8: National Theatre of the Deaf. Sat/9 and Thurs/14: Faultline. Wed/13: Stage Left. Shows at 8:30 pm. 201 9th St. 552-3466.

THE OTHER CAFE: Fri/8 and Sat/9: Bruce Baum with Murphy/St. Paul. Sun/10: Bruce Baum with Linda Hill. Mon/11: Comedy auditions. Tues/12: New material night. Wed/13 and Thurs/14: Steve Pearl and Warren Thomas. Shows at 9 pm with additional 11 pm show on Fri. and Sat. Cole and Carl. 681-0748.

PUNCH LINE: Fri/8 and Sat/9: Mark Kornhauser. "Chicago" Steve Barkley and Paddy Morrissey. Sun/10: Paddy Morrissey hosts the comedy showcase. Tues/12: SF Comedy Underground. Wed/13 and Thurs/14: Steve Kravitz plus Diamond Jubilee and Christopher Titus of SF Comedy Underground. Shows at 9 pm with additional 11 pm show Fri. and Sat. 444 Battery (near Washington). 474-3801.

East Bay

LARRY BLAKE'S: Fri/8 and Sat/9: Bob Batchelder, Monty Hoffman and Jeff Juliano. 1221 Broadway, Daki. 839-4163.

TOMMY T'S: Fri/8-Sun/10: David Straussman and his Twilight Zone puppet Chuckwood, Frank Ergas and Ken Tsumori. Tues/12: John Donovan. Wed/13 and Thurs/14: Leland Brown and Carol Louise. Shows at 9 pm with additional 11 pm show on Fri. and Sat. 150 W. Juana, San Leandro. 351-5233.

TOWNHOUSE: Mon/11: Howard Cosell Impersonation contest following SF 49ers vs. Denver Bronco game. 6 pm (game). 5874 Doyle, Emeryville. 654-5635.

DANCE

A complete listing of dance performances at local studios and performance spaces.

San Francisco

'Lins': Alonzo King, Paul Russell, Anastasia Gliminakis and Sulpicio Mariano join forces for an evening of dance performance featuring King's newest work, set to the music of *Mysterious Mountain* by Alan Hovhannes, and *Songs*, set to a series of French poems sung by Victoria de Los Angeles to music composed by Ravel and Debussy. Fri/8 at 8 pm, New Performance Gallery, 3153 17th St. 863-9834.

'Local 8 Choreographers Concert': Cheryl Chaddick and Beth Harris of the SF Moving Company join with the MacFarland/Whistler DanceArt Company. Valerie Baadh and Dancers, Lazarus Dance, Stephanie Arms, Shelia Lopez and Womine for a special sampling of Bay Area dance choreography. Fri/8 and Sat/9 at 8:30 pm, Footwork Studio, 3221 22nd St. 824-5944.

Kadaka Dances for Kids: Kadaka offers a program of humorous and athletic dances specifically for young people. The dances include meandering clouds, bubblegum, pinwheels, downs, fireflies and frogs. Sat/9 and Sun/10 at 2 pm, Gumption Theatre. 1563 Page. 753-8795.

Grupo Flamenco Andaluz: Agustin Rios performs flamenco guitar with his Grupo Flamenco Andaluz in an evening of gypsy flamenco dance. Wed/13 at 8 pm, La Bodega, 1337 Grant. 433-0439.

Nancy Karp and Dancers: West Berlin set designer Wolfram Erber has designed the set for *First Light*, a new work choreographed by Nancy Karp with sound score by Bill Fontana and costumes by Sandra Woodhall. Thurs/14, Fri/15 and Sat/16 at 8 pm, New Performance Gallery, 3153 17th St. 653-1195.

Dancer's Stage Company: Martine Van Hamel and Kevin McKenzie of American Ballet Theatre are featured in an evening of premieres and new works including the world premiere of Yehuda Maor's *Requiem* with the Pacific Mozart Ensemble. Also on the program is the world premiere of *Tango* by Margo Sappington, a new work by Michael Smuin, the West Coast premiere of *Patterns* by Victoria Morgan and the U.S. contest following SF 49ers vs Denver Bronco game. 6 pm (game). 5874 Doyle, Emeryville. 654-5635.

East Bay

Anda Jaleo: Flamenco guitarist Agustin Rios accompanies the Spanish flamenco cuadro in an evening of flamenco dance. Fri/8 at 8:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

'East Bay Dance Series': Wendy Rogers Dance Company presents an evening of modern dance exploring the emotional power of structure and movement. Also performing as part of the ongoing East Bay Series is Baile-Saba, a traditional West African Dance Company committed to the preservation of dance traditions in Mali, Senegal, Guinea, Ghana and Nigeria. Fri/8 and Sat/9 at 8 pm (Wendy Rogers Dance Company). Sun/10 at 3 pm (Baile-Saba). Laney College Theatre, 900 Fallon, Oakl. 464-3544.

'Choreographers' Performance': Performance Alliance presents a series of eight dance performances by local choreographers. This evening's program, hosted by Larry McQueen, features Sheri Alley, Wendy Blakeley, Janet Johnson, Davis Kruter, Rha Nickerson and Ela Robertson. Sun/10 at 8 pm, 8th St. Studio, 2525 8th St., Berk. 398-6700.

MOVIES

Listings for all Hollywood extravaganzas, art films, political documentaries and classic revivals in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles.

► Bargain Matinees

FIRST RUN

AFTER HOURS. Martin Scorsese's black comedy unreels a nightmarishly unreal night in the life of lonely word processor Griffin Dunne. A chance meeting with Rosanna Arquette and a visit to her SoHo loft start him off on one bizarre misadventure after another. The pace, which is so manic not even the movie can keep up, does in Dunne, the movie and us. **SAN FRANCISCO:** Coronet (3575 Geary at Arguello. 752-4400): daily at 1:30, 3:45, 6, 8 and 10. **EAST BAY:** Grand Lake (3200 Grand, Oakl. 452-3556): daily at 6:40, 8:45 and 10:45 with Sat. and Sun. matinees at 2:30 and 4:35.

AGNES OF GOD. From start to finish, Meg Tilly's a stand-out as an almost simple-minded innocent of a novice nun whose baby is found strangled to death in Mother Superior Anne Bancroft's convent. Bancroft's fiercely and fancifully protective, but psychiatrist Jane Fonda wants facts, and the two women do verbal battle in a movie not nearly as scintillating as Tilly. **SAN FRANCISCO:** Cinema 21 (2141 Chestnut at Steiner. 921-1234): daily at 1:20, 3:30, 5:40, 8 and 10:10. **EAST BAY:** Oaks (1875 Solano, Berk. 526-1836): daily at 7 and 9:15 with Sat., Sun. and Mon. matinees at 1, 2:55 and 4:50. **Piedmont** (4186 Piedmont at 41st St., Daki. 654-2727): daily at 7 and 9 with Sat., Sun. and Mon. matinees at 1, 3 and 5.

AH YING. In a distant departure from the typical money-motivated Hong Kong movie, this one features young Ah Ying's struggle to escape the cramped squalor and tedium of her life, and what happens when she achieves that goal via an acting class. Though not without flaws, it's still a milestone in Cantonese filmmaking. **SAN FRANCISCO:** Lumiere (1572 California at Polk. 885-3200): daily at 7 and 9:15 with Wed., Sat. and

Sun. matinees at 2:15 and 4:45. **EAST BAY:** Northside (1828 Euclid, Berk. 841-6000): daily at 7 and 9:30 with Sat. and Sun. matinees at 2 and 4:30. **Act** (2128 Center and Shattuck, Berk. 548-7200): call theater for times.

BACK TO THE FUTURE. **SAN FRANCISCO:** Regency I (1320 Sutter at Van Ness. 673-7141): daily at 12:45, 3:10, 5:30, 8:05 and 10:30. **EAST BAY:** California (Kittredge at Shattuck, Berk. 848-0602): daily at 12:30, 2:45, 5, 7:15 and 9:30.

BRING ON THE NIGHT. **SAN FRANCISCO:** Galaxy (1285 Sutter at Van Ness. 474-8700): daily at 10:15 am, 12:10, 2:10, 6:15, 8:35 and 10:35 with additional matinee Sat. and Sun. at 4:10. **EAST BAY:** California (Kittredge at Shattuck, Berk. 848-0602): daily at 1:15, 3:15, 5:15, 7:15 and 9:15.

THE COCA COLA KID. Coca Cola sends whiz-kid salesman Eric Roberts to a remote spot in Australia that doesn't sell their product. There he comes up against legendary rival who-believes-in-old-fashioned-values Bill Kerr, and the battle involves romantic interest Greta Scacchi and more off-the-wallness than the movie can stand. Roberts is first-rate, but can't singlehandedly unscramble all the confusion. **EAST BAY:** Rialto (Gilman near 7th St., Berk. 526-6669): daily at 8:30 with Sat. and Sun. matinee at 4:40.

COCOON. Wonderfully heart-warming, down-to-earth coming together of friendly extraterrestrials and elderly humans in which Don Ameche, Hume Cronyn, Jessica Tandy and Wilford Brimley find the fountain of youth in a movie you'll get so wrapped up in, you'll hate to see it end. **SAN FRANCISCO:** Balboa (38th Ave. and Balboa. 221-8185): daily at noon, 4 and 8.

COLONEL REDL. Detailed story set during the waning days of the Austro-Hungarian empire in which a poor boy is sent to military school. Gratitude makes him fanatically devoted to the fading monarchy for whom he changes his whole personality and becomes the person he wants to be, but pays a stiff price. The film is over-long, but Klaus Maria Brandauer is extraordinary as the outsider destroyed by a dying, duplicitous world. **SAN FRANCISCO:** Gateway (Jackson at Battery. 421-3353): daily at 6:30 and 9:15 with Sat. and Sun. matinees at 1 and 3:45.

COMMANDO. **SAN FRANCISCO:** Alexandria (5400 Geary at 18th Ave. 752-5100): daily except Sat. at noon, 2, 4, 6, 8 and 10; Sat. at noon, 2, 4, 6 and 9:45. **EAST BAY:** Grand Lake (3200 Grand, Oakl. 452-3556): daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4. **UA** (2274 Shattuck, Berk. 843-1487): daily except Sat. at 12:40, 2:40, 4:40, 6:40, 8:40 and 10:40; Sat. at 12:40, 2:40, 4:40, 6:40 and 10:40.

DANCE WITH A STRANGER. True 1950s story of Ruth Ellis, who murdered lover David Blakely and because the last woman to be executed in England. Miranda Richardson, as Ellis, more than does her justice, but despite other good performances by Ian Holm as her devoted friend and Rupert Everett as Blakely, we never witness the passion that brought about such a crime. Worth seeing for Richardson's performance, however. **EAST BAY:** Rialto (Gilman near 7th St., Berk. 526-6669): daily at 8:15 with Sat. and Sun. matinee at 4:25.

DEATH WISH III. **SAN FRANCISCO:** Alhambra (Polk and Green. 775-5656): daily at 12:30, 2:25, 4:20, 6:15, 8:10 and 10; **Empire** (85 West Portal at Vicente. 661-5110): Fri.-Mon. at 6, 8 and 10 with Sat., Sun. and Mon. matinees at 2 and 4; Tues.-Thurs. at 7 and 9. **EAST BAY:** Century (8201 Oakport, Oakl. 562-9990): Fri.-Mon. at 5:35, 7:40 and 9:45 with Sat., Sun. and Mon. matinees at 1:35 and 3:35; Tues.-Thurs. at 7:10 and 9:10. **Berkeley** (2425 Shattuck at Haste, Berk. 848-4300): daily at 7:30 and 9:30 with Sat., Sun. and Mon. matinees at 1:30, 3:30 and 5:30.

DIM SUM. **SAN FRANCISCO:** Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 6:15, 8:15 and 10:15 with

Sat., Sun. and Mon. matinees at 2:15 and 4:15. **EAST BAY:** California (Kittredge at Shattuck, Berk. 848-0602): daily at 1, 3, 5, 7 and 9.

THE 400 BLOWS. Newly restored 35mm Scope print of Francois Truffaut's 1959 first feature film, in which 13-year-old Jean-Pierre Leaud is faultless as the lonely, unloved young adolescent who ends up in reform school, more from lack of understanding than anything else. A little classic. **SAN FRANCISCO:** Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 6:30 and 10:30 with Sat. and Sun. matinee at 2:30.

THE GOOS MUST BE CRAZY. South African director Jamie Uys' indefinable film shows what happens when totally uncivilized Bushman XI finds a Coke bottle, thinks it's a god and tries to give it back when it turns out to be evil. A melange of satire, irony, wit and slapstick that only occasionally lapses into boredom. **SAN FRANCISCO:** Vogue (Sacramento and Presidio. 221-8181): daily at 1:30, 3:45, 6, 8:15 and 10:25. **EAST BAY:** UA (2274 Shattuck, Berk. 843-1487): daily at 1:30, 3:45, 6, 8:10 and 10:20.

HERE COME THE LITTLES. **SAN FRANCISCO:** Alexandria (5400 Geary at 18th Ave. 752-5100): daily at 12:30, 2:20, 4:10, 6, 7:45 and 9:20. **Stonestown** (19th Ave. and Winston. 221-8181): daily at 12:30, 2:20, 4:10, 6, 7:45 and 9:20. **EAST BAY:** UA (2274 Shattuck, Berk. 843-1487): daily at noon, 1:45 and 3:30. **Rockridge Showcase** (5144 Broadway at 51st St.,

Daki. 658-2285): Sun.-Fri. at 5, 7 and 9; Sat. at 5 and 7 with Sat. and Sun. matinees at 1 and 3.

INSIGNIFICANCE. **EAST BAY:** Rialto (Gilman near 7th St., Berk. 526-6669): daily at 6:25 and 10:15 with Sat. and Sun. matinees at 2:35 and 6:25.

INVASION U.S.A. **EAST BAY:** Parkway (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 6:10 and 10:15.

JAGGED EDGE. Jeff Bridges' wealthy wife is horribly done to death, and since he has no money he's the prime suspect. Onetime lawyer Glenn Close comes out of retirement to take on his case against not-only-concerned-with-justice OA Peter Coyote, and the thrills and chills will keep you glued to the screen every second. **SAN FRANCISCO:** Northpoint (Powell at Bay. 989-6060): daily at 1, 3:15, 5:30, 7:45 and 10. **EAST BAY:** Grand Lake (3200 Grand, Oakl. 452-3556): daily at 6:10, 8:25 and 10:35 with Sat. and Sun. matinees at 1:35 and 3:45. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:15, 3:30, 5:40, 7:50 and 10:05.

JAMES JOYCE'S WOMEN. A literary and dramatic treat set in sumptuous surroundings, with multi-talented star Fionnula Flanagan playing three real and three fictional

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Playbill, the Bay Guardian's weekly entertainment directory, provides a complete rundown of each week's comedy, dance, movie and theatrical performance offerings in the central Bay Area, plus our critics' picks of the week's more interesting live music. For your performance or event to be included in these listings, we must receive complete written information by 1 pm on the Wednesday preceding publication. There are no exceptions to this deadline. We welcome photographs, but we cannot be responsible for their return. Send information to Playbill, SF Bay Guardian, 2700 19th St., SF 94110. These listings are compiled by Molly Dwyer. Movie commentaries are provided by Zena Jones and music commentaries by Sean Elder and Derk Richardson.

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characters in Joyce's life and, as his wife, revealing their life together and apart. An unforgettable acting tour de force. —**AN FRANCISCO: Mercury** (2240 Union at Steiner, 563-7300): daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4.

JOSHUA THEN AND NOW. Obnoxious as a boy and still obnoxious now James Woods, a Jew, marries married gentle Gabrielle Lazure with nary a divorce in sight, and though the supposed comedy spans four decades no one ages, and Woods can't do comedy. Only Alan Arkin is a gem as Woods' in-and-out-of-jail father who uproariously Bible-teaches his son about sex, history and education. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 5:30, 7:45 and 10:15 with Sat. and Sun. matinees at 1 and 3:15.

JULES AND JIM. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 8:30 with Sat. and Sun. matinee at 4:25.

KISS OF THE SPIDER WOMAN. Set in a South American jail cell, the movie brings homosexual William Hurt together with entirely disparate political fanatic Raul Julia. To make their existence bearable, the romantic Hurt tells the realist Julia melodramatic '40s movie plots, and before film's end a slow and subtle exchange has been made. It's Julia's best film to date, and Hurt's mesmerizing. **SAN FRANCISCO: Clay** (2261 Fillmore at Clay, 346-1123): daily at 2, 4:30, 7 and 9:30. **EAST BAY: Elmwood** (College and Ashby, Berk. 848-0931): daily at 7:30 and 9:45 with Sat.-Mon. and Wed. matinees at 12:15 and 2:30.

KRUSH GROOVE. **SAN FRANCISCO: Stonestown** (19th Ave. and Winston, 221-8181): daily at 1:45, 4:50, 6:15, 8:30 and 10:30. **Galaxy** (1285 Sutter at Van Ness, 474-8700): daily at 10:15 am, 12:15, 2:15, 6:15, 8:15 and 10:15 with additional Sat. and Sun. matinee at 4:15. **EAST BAY: Century** (8201 Oakport, Oakl. 562-9990): Fri.-Mon. at 5:30, 7:30 and 9:30 with Sat., Sun. and Mon. matinees at 1:30 and 3:30. Tues.-Thurs. at 7 and 9. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:30, 2:30, 4:30, 6:30, 8:30 and 10:30. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 6, 8 and 10 with Sat. and Sun. matinees at noon, 2 and 4.

LA CHEVRE. **SAN FRANCISCO: Lumiere** (1572 California at Polk, 885-3200): daily at 7:30 and 9:30 with Sat., Sun. and Wed. matinees at 1:30, 3:30 and 5:30. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669): call theater for times.

LOUIE BLUIE. **EAST BAY: Northside** (1828 Euclid, Berk. 841-6000): daily at 6:45, 8:30 and 10:15 with Sat. and Sun. matinees at 1:30, 3:15 and 5.

MACARONI. **SAN FRANCISCO: Regency III** (420 Mason at Geary, 781-1541): daily at 1:30, 3:35, 5:40, 7:45 and 9:50.

MAD MAX BEYOND THUNDERDOME. The first half's great Mad Maxmanship, with Mel Gibson discovering Tina Turner's Baretown with its Underworld turning pig faces into methane and its battle-to-the-death Thunderdome. But instead of just pausing for breath, the movie dwells far too long on a sylvan sequence, and the thrill's gone. Even Turner chasing Gibson *Road Warrior*-style can't bring it back. **SAN FRANCISCO: Balboa** (38th Ave. and Balboa, 221-8185): daily at 2:20, 6:40 and 10:55.

MARIE, A TRUE STORY. Sissy Spacek stars in the true story of a young woman who leaves her brutish husband and takes her three youngsters to Tennessee. There she puts herself through college, then gets a state government job courtesy of Jeff Daniels, and blows the whistle on a bribery scam. The movie, unfortunately, whizzes through it all, and Spacek seems to be trying out for sainthood. **SAN FRANCISCO: Bridge** (3010 Geary at Blake, 751-3212): daily at 5:45, 8 and 10:10 with Sat., Sun. and Wed. matinees at 1:15 and 3:30. **MAXIE.** Set in San Francisco story of a long-dead silent movie actress, killed on her way to Hollywood and stardom, whom Mandy Patinkin inadvertently brings back to life. She decides to inhabit his wife's body, with some wild results since the two women are totally opposite. Glenn Close plays both parts, but it's all too cute and everyone tries too hard for it to work. **SAN FRANCISCO: Balboa** (38th Ave. and Balboa, 221-8185): daily at 2:10, 6:10 and 10:10.

MISHIMA. As long as Ken Ogata's on screen as Mishima, one gets some idea of Japan's controversial homosexual writer's character, but he's used mainly to preface the film's four parts, three of which deal with Mishima's books via stylized sets that cast little light on the bizarre man and events that led to his suicide by disembowelment or involve us enough to care. **SAN FRANCISCO: Lumiere** (1572 California at Polk, 885-3200): daily at 7 and 9:30 with Sat., Sun. and Wed. matinees at 2 and 4:30. **EAST BAY: Act** (2128 Center at Shattuck, Berk. 548-7200): daily at 12:30, 2:40, 4:50, 7:10 and 9:30.

MORONS FROM OUTER SPACE. Not only are the morons from outer space, they're also on the planet earth, in



French rocker Johnny Hallyday (l.) and Nathalie Baye in Jean-Luc Godard's enigmatic new film, 'Defective.'

front of the camera, behind the camera and writing the script. A moronic British movie for morons only. **SAN FRANCISCO: Ghirardelli** (Beach at Oak, 775-7547): daily at 6, 8 and 10 with Sat.-Mon. and Wed. matinees at 2 and 4. **MY OTHER HUSBAND.** This is a sort of situation comedy in which Miou-Miou lives and works in Paris with husband Roger Hann and their ten-year-old son, then for four days of each week works a second job in Normandy and goes home to Eddy Mitchell and their two children. Many of the moments are

delightful and Miou-Miou enchanting, but the denouement turns serious, slows down the action and makes the movie much too long. **SAN FRANCISCO: Cannery** (2801 Leavenworth at Beach, 441-6800): daily at 7 and 9:15 with Sat. and Sun. matinees at 2 and 4:30. **Fine Arts** (2451 Shattuck at Haste, Berk. 848-2038): call theater for times.

ORDEAL BY INNOCENCE. **SAN FRANCISCO: Alexandria** (5400 Geary at 18th Ave, 752-5100): daily at 12:30, 4:30 and 8:30.

PERIL. Christophe Malavoy is hired by wealthy industrialist Michel Piccoli and his highly seductive wife Nicole Garcia to teach their beautiful teenage daughter the guitar. Garcia quickly seduces Malavoy as there's one strange happening after another involving assassination, jealousy and espionage, but one waits in vain for a unifying theme to emerge. Eventually, what was well set up is dissipated for lack of local point. **SAN FRANCISCO: Four Star** (2200 Clement at 23rd Ave, 752-2650): daily at 6, 8 and 10 with Sat., Sun., Mon. and Wed. matinees at 2 and 4. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669): daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4.

PLENTY. **SAN FRANCISCO: Metro** (Union and Webster, 221-8181): daily at 12:45, 3:15, 5:45, 8:15 and 10:40. **EAST BAY: UA** (2274 Shattuck, Berk. 843-1487): call theater for times.

PRIZZI'S HONOR. John Huston's near-miss, wickedly satirical look at American Mafia Family life that has some very funny moments but also slow ones, not helped by gang member Jack Nicholson playing a character part rather than a lead. Kathleen Turner's Nicholson's tax consultant wife/cum Mafia hitperson who doesn't understand Family loyalty. Brilliant concept only a little tarnished in the telling. **SAN FRANCISCO: Balboa** (38th Ave. and Balboa, 221-8185): daily at noon, 4:20 and 8:40.

REMO WILLIAMS — THE ADVENTURE BEGINS. Entertaining first-in-a-trilogy film about N.Y. cop Fred Ward, who's recruited by Wilford Brimley and J.A. Preston to root out criminals in government who flout the law. Ward must learn to make his mind and body his only weapons, and scene-stealer Joel Grey shows him how. Somewhat slowly paced but promising portent of things to come. **SAN FRANCISCO: Coliseum** (9th Ave at Clement, 221-8181): daily at 1, 3, 20, 5:45, 8:10 and 10:30. **Alexandria** (5400 Geary at 18th Ave, 752-5100): daily at 2:15, 6:15 and 10:10.

SWEET DREAMS. Jessica Lange's extraordinary as legendary country singer Patsy Cline, followed closely by second husband Ed Harris and mother Ann Wedgeworth, but the movie concentrates so much on Cline's singing that the story of their lives is barely touched upon. **SAN FRANCISCO: Galaxy** (1285 Sutter at Van Ness, 474-8700): daily at 11 am, 1:20, 6:10, 8:40 and 10:55 with additional Sat.-Mon. matinee at 4:10. **EAST BAY: UA** (2274 Shattuck, Berk. 843-1487): daily at 5:30, 7:40 and 9:50.

TARGET. **EAST BAY: Albany** (1115 Solano, Albany, 524-5656): daily at 7 and 9:15 with Sat. and Sun. matinee at 2 and 4:30. **Grand Lake** (3200 Grand, Oakl. 452-3556): call theater for times.

THAT WAS THEN, THIS IS NOW. **SAN FRANCISCO: Regency II** (1268 Sutter at Van Ness, 776-5505): daily at 2, 4:05, 6:10, 8:15 and 10:20. **EAST BAY: Oaks** (1875 Solano, Berk. 526-1836): daily at 7:30 and 9:40 with Sat.-Mon. matinees at 1:10, 3:15 and 5:20.

TO LIVE AND DIE IN L.A. **SAN FRANCISCO: Royal** (1529 Polk at California, 474-2131): daily at 1, 3, 20, 5:40, 8:10 and 10:30. **Empire** (85 West Portal at Vicente, 661-5110): Fri.-Mon. at 5:30, 7:50 and 10:15 with Sat.-Mon. matinees at 1 and 3:20. Tues.-Thurs. at 7:05 and 9:10. **EAST BAY: Albany** (1115 Solano, Albany, 524-5656): daily at 1:45, 4:15, 6:45 and 9. **Century** (8201 Oakport, Oakl. 562-9990): Fri.-Mon. at 5:40, 8:10 and 10:20 with Sat.-Mon. matinees at 1 and 3:20. Tues.-Thurs. at 7:05 and 9:25. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 5, 7:30 and 10 with Sat. and Sun. matinees at noon and 2:30.

TRANSYLVANIA 6-5000. **SAN FRANCISCO: Empire** (85 West Portal at Vicente, 661-5110): call for times. **Alhambra** (Polk and Green, 775-5656): daily at 2, 4, 6:10, 8:10 and 10:10. **Coliseum** (9th Ave. at Clement, 221-8181): daily at 1:45, 4, 6, 8:10 and 10:10. **EAST BAY: Fri.-Mon.** at 5:50, 7:50 and 9:55 with Sat.-Mon. matinees at 1:50 and 3:50. Tues.-Thurs. at 7:15 and 9:15. **UA** (2274 Shattuck, Berk. 843-1487): daily at noon, 2, 4, 6, 8:15 and 10:15. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 5, 7:15 and 9:30 with Sat. and Sun. matinees at 1 and 3.

WETHERBY. Intensely over-fragmented look at the well-bred British, who never question a total stranger's appearance at teacher Vanessa Redgrave's very civilized little dinner till he turns up again at her house the next day and blows his brains out. The film cuts back and forth between everyone involved, so much so the intellectual effort wears one out, but Ian Holm and Judi Dench are outstanding, with Redgrave even more so. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 5:30, 7:30 and 9:30 with Sat. and Sun. matinees at 1:30 and 3:30. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669): daily at 6:20 and 10:10 with Sat. and Sun. matinee at 2:30.

REPERTORY THEATERS

SAN FRANCISCO

CASTRO: Fri/8. SINGING IN THE RAIN at 8:30 plus **BLONDE BOMBSHELL** at 6:30 and 10:30. **Sat/9:** THE WAY WE WERE at 1, 5 and 9:15 plus **THE FRONT** at 3:15 and 7:30. **Sun/10:** NICKELBOON at 3:30 and 8 plus **HEARTS OF THE WEST** at 1:45, 6 and 10:15. **Mon/11:** FRANCIS at 9:15 plus **THE GODDESS** at 7:15. **Tues/12:** YOU'RE MY EVERYTHING at 8:15 plus **HOLLYWOOD CAVALCADE** at 6:30 and 10:15. **Wed/13:** ALEX IN WONDERLAND at 2:45 and 7:15 plus **S.O.B.** at 5 and 9:15. **Thurs/14:** THE LEGEND OF LYLAH CLARE at 9:15 plus **THE MIRROR CRACK'D** at 7:15. **629 Castro** (at Market), 621-6120.

CINEMATHEQUE: Sun/10: INVENTED LANDSCAPES at 8 pm. Video Free America, 422 Shotwell. Thurs/14: CINEMATIC RECOLLECTIONS — FILM BY BAY AREA WOMEN at 8 pm. SF Art Institute, 800 Chestnut. 558-8129.

NOE VALLEY: Fri/8: CITIZEN KANE at 8 pm. 1021 Sanchez. 929-0382.

PARKSIDE: Fri/8 and Sat/9: THE COCA COLA KID at 6:50 and 10:35 with Sat. matinee at 2:50 plus **INSIGNIFICANCE** at 8:35 with Sat. matinee at 4:40. **Sun/10:** THE COCA COLA KID at 2:15, 6:10 and 10 plus **INSIGNIFICANCE** at 4 and 8. **Mon/11:** Wed/13: THE COCA COLA KID at 7 plus **INSIGNIFICANCE** at 8:50. Thurs/14: COMPROMISING POSITIONS at 9 plus **BEVERLY HILLS COP** at 7. Taraval at 19th Ave. 661-1940.

RED VICTORIAN: Fri/8 and Sat/9: TRASH at 2 15, 7 15

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Mon, Nov. 18	Joe Burke
Mon, Nov. 25	
Tues, Nov. 5 & 12	John Caufield & John Cronin
Tues, Nov. 19	Crubeen
Tues, Nov. 26	Michael Black
Wed, Nov. 6	Paddy Reynolds
Wed, Nov. 13 & 27	Marla Sylvia
Wed, Nov. 20	Michael Black
Thurs, Nov. 7	Michael Black
Thurs, Nov. 14	John Caufield & John Cronin
Thurs, Nov. 21	Crubeen
Thurs, Nov. 28	
Fri, Nov. 1	Inishmore
Fri, Nov. 8	Paddy Reynolds
Fri, Nov. 15	Michael Black Band
Fri, Nov. 22	Piper's Club Gala
Fri, Nov. 29	Bally Killferri Shamrocks
Sat, Nov. 2 & 9	Paddy Reynolds
Sat, Nov. 16	Setanta
Sat, Nov. 23	Out Of The Rain
Sat, Nov. 30	Michael Black

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and 9:25, **Sun/10 and Mon/11: MADAME ROSA** at 2:15, 7:10 and 9:20, **Tues/12 and Wed/13: HAROLD AND MAUDE** at 2:15, 7:20 and 9:15, **Thurs/14: BURDEN OF DREAMS** at 2:15, 7:15 and 9:15 1659 Haight. 863-3994

ROXIE: Fri/8-Thurs/14: THE HORSE at 7 with Sat. and Sun. matinee at 2:30 plus **THE WALL** at 9:15 with Sat. and Sun. matinee at 4:45. 3117 16th St. 863-1087

STRANO: Fri/8: THE GANG'S ALL HERE at 1:40, 5:15 and 8:50 plus **GENTLEMEN PREFER BLONDES** at noon, 3:35 and 7:10; **Sat/9: DUNE** at noon, 4:40 and 9:20 plus **BLADE RUNNER** at 2:30 and 7:10; **Sun/10: VOLUNTEERS** at 3:30 and 9 plus **RAMBO** at 1:50 and 7:20 and **ENTER THE DRAGON** at noon and 5:30; **Mon/11: LIFE FORCE** at 2 and 7:50 plus **THE THING** at 3:50 and 9:40 and **FIVE MILLION YEARS TO EARTH** at noon and 6; **Tues/12: DESPERATELY SEEKING SUSAN** at noon, 4 and 8 plus **DIVA** at 1:50, 5:50 and 9:50; **Wed/13: THE COMPANY OF WOLVES** at 2 and 8 plus **CAT PEOPLE** at 3:45 and 9:45 and **SPIRIT OF THE DEAD** at noon and 6; **Thurs/14: TRASH** at 2, 6 and 10 plus **LONESOME COWBOYS** at 12:20, 4:20 and 8:20 and **SCORPIO RISING** at noon, 4 and 8 1127 Market at 7th St. 621-2227.

WORLO: Fri/8-Tues/12: AH YIN and FATHER AND SON; Wed/13 and Thurs/14: LIFE Call theater for times. 644 Broadway. 391-1393.

YORK: Fri/8-Tues/12: DETECTIVE at 7 and 9 with Sat. and Sun. matinees at 1, 3 and 5, **Wed/13 and Thurs/14: LETTERS FROM MARUSA** at 7 and 9 2789 24th St. 282-0316

EAST BAY

NORTHERN CALIFORNIA WOMEN IN FILM AND TELEVISION: Sat/9: THE GIRL IN RED at 4 Wheeler

MUSIC

ROCK ETC.

Bay Guardian music critics offer a selective guide to this week's shows in rock, reggae, folk, R&B, blues, women's, country and western, African and other pop musics.

FRIDAY/8

San Francisco

Randy Newman: His familial heritage of Hollywood studio orchestras has been shaping Newman's musical life of late, what with scores for such films as *Ragtime* and *The Natural* and even the cinematic pop arrangements of his sardonic and ironic pop songs — "I Love L.A.," et al — so hearing him rolling the piano behind such songs as "Political Science," "Sail Away," "Oavy the Fat Boy" and dozens of other brilliantly Newmansque songs will be a special treat. 8 and 11 pm, Wolfgang's, 901 Columbus. 441-4333.

INXS: Organized around the three brothers Farriss, this Australian pop sextet gained more stateside recognition with last year's "Original Sin," produced by Chic American funkster Nile Rodgers. San Francisco's own Wire Train opens. 8 pm, Warfield Theater, 982 Market. 762-2277. (Also Sat/9.)

Jon Gibson: On his 1983 LP, *Standing on the One*, Jon Gibson emerged as a pretender for the white, blue-eyed soul-inna-Wonder-vein crown. 8:15 pm, The Stone, 412 Broadway 391-8282.

Big City and Rhythomatics: If you like international dance music — African highlife, reggae, funk and rock — you'll enjoy this 17-member SF band. The Rhythomatics, another Afro-Cuban-influenced band emerges in the World Beat movement, incorporating the percolating percussion, jittery guitar and crackling horn section sounds of ska, salsa, South African jive and kweia and the guitar mambo of Zaire, creating compelling dance music that crosses cultural lines. 9 pm, Last Day Saloon, 406 Clement. 387-6343. (Also Rhythomatics, **Sun/10** 9 pm, Eli's Mile High Club, 3629 Grove, Oakl. 655-6661, Big City, 9 pm, Berkeley Square, 1333 University, Berk. 849-3374.)

Mapenzi and Unruly World: The locally based ten-

Auditorium, UC Berkeley, near Telegraph and Bancroft, Berk. **PACIFIC FILM ARCHIVE: Fri/8: MOHAN JOSHI HAZIR HO** at 7 plus **THYAGAYYA** at 9:25; **Sat/9: TARANG** at 7:30, **Sun/10: SATYAJIT RAY** at 2 and 7:30; **Mon/11: THE ALL-AROUND REDUCED PERSONALITY — OUTTAKES** at 5:30 plus **ALL UNDER HEAVEN — LIFE IN A CHINESE VILLAGE** and **SMALL HAPPINESS — WOMAN OF A CHINESE VILLAGE** at 7:30, **Tues/12: JON ENGLISH CONCERT and THE MUSIC AND FILMS OF PHIL NIBLOCK** at 7 plus **STRIKE** at 9:30; **Wed/13: FORBIDDEN PLANET** at 5:30 plus **INVADERS FROM MARS** at 7:25; **Thurs/14: AAG** at 7 plus **BOOT POLISH** at 9:30. 2625 Durant, Berk. 642-1412.

SUPERB PRODUCTIONS: Fri/8: THE FALCON AND THE SNOWMAN at 7:30; **Sat/9: PARSIFAL** at 7:30 Wheeler Auditorium, UC Berkeley, near Telegraph and Bancroft, Berk. 642-7477.

TELEGRAPH REPERTORY: CINEMA I: Fri/8-Wed/13: ERASERHEAD at 7:15 plus **ELEPHANT MAN** at 9; **Thurs/14: MUDDY RIVER** at 7 plus **KAGAMUSHA** at 8:45. **CINEMA II: Fri/8-Wed/13: MY AUNT NORA** at 7 and 8:45; **Thurs/14: SEVEN BEAUTIES** at 7:15 and **SWEPT AWAY** at 9:30. 2519 Telegraph, Berk. 548-2519

U.C.: Fri/8: THIS IS SPINAL TAP at 5:30 and 9:10 plus **200 MOTELS** at 7:15 and 10:55; **Sat/9: A CELEBRATION OF WOMEN IN FILM:** call for times, plus **ROCKY HORROR PICTURE SHOW** at midnight, **Sun/10: IT HAPPENED ONE NIGHT** at 1, 4:55 and 9 plus **SULLIVAN'S TRAVELS** at 3:05 and 7; **Mon/11: MONKEY KING** at 7:10 plus **PRIDE'S DEADLY FURY** at 8 and 9:30; **Tues/12: TOOTSIE** at 7:05 plus **KRAMER VS KRAMER** at 9:20; **Wed/13: THE TRAIL** at 7:05 plus **THE THIRD MAN** at 5 and 9:25; **Thurs/10: A PRIVATE FUNCTION** at 7:10 plus **BEDAZZLED** at 5 and 9:25. 2036 University, Berk. 843-6267.

piece band plays world beat music from Zimbabwe and Southern Africa. 9 pm, Full Moon Saloon, 1725 Haight. 668-6190. (Also Mapenzi, **Sat/9** 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.)

Charles Musselwhite: The Memphis born, Chicago-trained blues harmonica veteran plays in the tradition of Big Walter Horton, Little Walter Jacobs and James Cotton. 9:30 pm, The Saloon, 1232 Grant. 989-7666. (Also Sat/9 9 pm, Eli's Mile High Club, 3629 Grove, Oakl. 655-6661.)

East Bay

Queen Ida: Accordionist Ida returns to the live stage with her Cajun/R&B combo and her upbeat and danceable zydeco sound. 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.

Pride & Joy: Led by guitarist Coleman Burke, this eight-member (four singers, four instrumentalists) SF band reprises the '60s soul sounds of Motown, Atlantic and Stax/Volt. 9:30 pm, Town House, 5862 Oyle, Emeryville. 652-5336.

JJ Malone, Troyce Key and the Rhythm Rockers: The longtime houseband at Eli's has reunited and resumed its venerated role, churning out the same tough, wide-ranging urban blues as it has since JJ Malone and saxophonist CA Carr founded the band in Spokane in 1957; guitarists Malone and Key (who operates Eli's) have been near the top of R&B and soul charts, but their natural milieu is the downhome corner blues club. 10 pm, Eli's Mile High Club, 3629 Grove, Oakl. 655-6661.

Maxine Howard and Her Own Home Blues Band: For raw intensity plus gut-level feminism, few blues singers can match the underrated Oakland vocalist. Howard returns fresh from a stint in Switzerland. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0886.

SATURDAY/9

San Francisco

Sukay: With a new Flying Fish LP, *Socavon* in release,

Omar Sepulveda, Carlos Crespo and Uentlin Howard plays traditional music of the Andes, using flutes, pipes and guitar to recreate the rich sounds of Bolivia, Chile, Argentina and Peru. 8 pm, Herbst Theatre, Van Ness and Grove. 392-4400.

Nick Gravenites and John Cipollina: The blues-rock foundation of the '60s "San Francisco Sound" is clung to by two venerated veterans—Gravenites, of the Butterfield/Bloomfield axis and the Electric Flag, and Cipollina, who fronted Quicksilver Messenger Service with his eccentric, stinging guitar leads. 9:30 pm weekdays, 10 pm weekends, Chi Chi Club, 440 Broadway. 392-6213.

My Sin: A strange one-man show of synths, tapes and declaratory vocals, My Sin addresses such crucial topics as "Della



Ronk and File (l-r, Bobby Kohr, Tony Kinman, Chip Kinman and Jeff Ross) brings its country-roots pop to the I-Beam, Mon/11 at 10:30 pm.

Street" and "The Lamb Unbound" in an arty new music context. Fade to Black and Siva Dancing are also the bill. 9:30 and 11 pm, V.I.S., 628 Divisadero. 567-0660.

Mississippi Johnny Waters: Veteran Bay Area bluesman Waters appears in an unusual evening of acoustic guitar and vocal blues that should emphasize the delta and country roots of his name. 9:30 pm, The Saloon, 1232 Grant. 989-7666.

East Bay

Thompson Twins and Orchestral Manoeuvres in the Dark: The synthesizer experiments of post-punk new wave rock have become the arena pop of the '80s and the Twins — Alanna Currie, Tom Bailey and Joe Leeway — have come out on top with such hits as "Hold Me Now" and the recent "Lay Your Hands On Me," jumping with curious percussion and Emulator sounds around bland vocals; OMD, pioneers in the field, are finally gaining US pop recognition (and cult dismissal) with "So In Love" from their new LP, *Crush*. 8 pm, Oakland Coliseum Arena, Nimitz Freeway and Hegenberger, Oakl. 762-2277.

The Rat Band: Led by guitarist Tim Kalthatsu, Larry Blake's house band plays high-energy rhythm and blues. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0886. (Also Thurs/14.)

SUNDAY/10

San Francisco

Jerry Jeff Walker & His Band: While he has had his pop successes, penning the much-covered "Mr. Bojangles" and singing "L.A. Freeway," Walker has remained a "cosmic cowboy" outlaw in country and pop music, maintaining a strong following for his bent outlook and juice-loosened performances. 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

Prince Joni and the World Beat Jam: Before it was known as World Beat and all the rage in Bay Area clubs, Joni Hastrup was blending his West African roots with pop, rock and jazz for infectious, multi-dimensional dance music. 8:15 pm, The Stone, 412 Broadway. 391-8282. 8:15 pm.

MONDAY/11

San Francisco

An Evening with Todd Rundgren: Although capable of producing convincingly pure and simple pop (eg. much of 1972's *Something/Anything*), Nazzy founder Rundgren seems determined to channel his impressive studio wizardry into the "progressive" lightweight art-rock experiments of his Utopia or his current likeable *A Cappella* LP, a one-man show of layered voices and synthesized percussion gimmicks. 8 pm, Warfield Theatre, 982 Market. 782-2277.

Too Much Fun: Led by former Cannibal singer Nina Bowles and lead guitarist Nick Soter, this San Francisco eight-piece band lorges a dance music blend out of reggae-tinged rhythms, R&B and edgy blues-rock. 9 pm, Last Day Saloon, 406 Clement. 387-6343.

TUESDAY/12

San Francisco

The Waterboys: Great Britain's "big guitar" sound, all the rage last year, is growing old already, but The Waterboys, a trio led by Scot Mike Scott, add keyboards, sax and rhythmic variations on the Big Country/U2 anthem cadences to the stormy ringing guitars for interesting twists on their new album, *This Is The Sea*. 8 pm, Wolfgang's 901 Columbus. 441-4333.

Stu Blank, Barry Melton, John Cipollina and Ron Thompson: An all-semi-star line-up of Bay Area rock and blues stalwarts, including surviving Fish and Quicksilver guitarists and the slide-guitar burner Thompson of the Resisters, jams on fundamental R&B rhythms. 9 pm, Full Moon Saloon, 1725 Haight. 668-6190.

WEDNESDAY/13

San Francisco

Roy Buchanan: Long a cult guitar hero, California Central Valley native Roy Buchanan has finally recorded a cohesive album, *When A Guitar Plays the Blues*, that lives up to his reputation, his incendiary guitar licks and unaffected singing ring true and the obviously revived spirit should come through even stronger live. 8 pm, Wolfgang's, 901 Columbus. 441-4333.

East Bay

Mitch Woods and His Rocket BB's: Pounding keyboardist Woods, ably abetted by honking saxman John Firman, revives the sound of the late '40s/'50s American rhythm and blues. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0886.

THURSDAY/14

San Francisco

Bonnie Hayes: The popular rock singer and band leader gets up close and personal in a solo gig, accompanying herself on piano. 7 pm, Baybrick, 1190 Folsom. 431-8334.

Looters, Big City and Zulu Spear: The Looters, a local funk and reggae band was the first North American pop group to tour Nicaragua following the overthrow of the Somoza

continued next page

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continued from previous page

dictatorship. It you like international dance music — African highlife, reggae, funk and rock — you'll enjoy the 17-member SF band, Big City. Zulu Spear (accompanied by members of the U-Zulu Dance Company who hail from South Africa.) plays Mbaganga pop music. 8:30 pm, The Sixteenth Note, 3160 16th St. 621-1617.

JAZZ

A selective guide to live jazz at local clubs and theaters.

FRIDAY/8

San Francisco

Jules Broussard: One of the Bay Area's most versatile jazzmen, Broussard blows the sounds of bebop and blues from his saxophones. 9 pm, Roland's, 3309 Fillmore. 921-7774. (Also Wed/13 and Thurs/14.)

James Cotton: The Mississippi-born Cotton honed his harmonica chops with the legendary Sonny Boy Williamson before playing with Howlin' Wolf and then, for 12 years, with Muddy Waters. He has influenced blues rockers from Paul Butterfield to Johnnie Winter and Peter Wolf, and his new Alligator LP, *High Compression*, reveals no loss of power. 8:30 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

Cookie Wong and John Hunt Trio: Cookie Wong sings a variety of jazz and pop styles. 9 pm, Ferry Plaza Restaurant, 1 Ferry Plaza. 391-8403.

Filo Nunez and Buddy Montgomery: Jazz pianist Nunez has in the past, performed with such notables as Wes Montgomery, T-Bone Walker, Ella Fitzgerald, Big Mama Thornton and Jimmy Witherspoon. Buddy Montgomery, Wes's piano playing brother, shares the bill. 10 pm, Old Poodle Dog, 161 Sutter. 339-9151. (Also Wed/13 Montgomery solo.)

Dave Frishberg: Celebrating the release of his new Fantasy Records album, *Live at Vine Street*, which includes such gems as "The Sports Page," "One Horse Town" and "Blizzard of Lies," jazz singer-songwriter Frishberg sings his wry lyrics in a light, charming voice to his own light, swinging piano, wittier than Mose Allison and smarter than Michael Franks. 8:30 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

East Bay
Al Plank, Robert Kaufman and Jeff Carney: Pianist Al Plank, often heard accompanying such local singers as Dee Bell and Dottie Dodgman, is joined by Robert Kaufman and Jeff Carney. 9 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151.

SATURDAY/9

San Francisco

Ella Fitzgerald: The first lady of scat who scored her first hit, "A-Tisket, A-Tasket," in 1938 with Chick Webb's orchestra, continues to swing through jazz and pop tunes with peerless charm, even as her voice deepens and roughens with age. 9:30 and 11:30 pm, Venetian Room, Fairmont Hotel, California and Mason. 772-5163. (Also Sun/10.)

Dick Conte: Local jazz radio personality Conte unfolds his jazz piano chops, revealing the bebop and blues he's picked up over the years of spinning discs and tickling ivories. 9 pm, Washington Square Bar and Grill, 1707 Powell. 982-8123.

Cedar Walton Trio: An elegant pianist at the hard-edge of the bebop tradition, the Dallas-born Walton played with the Benny Golson-Art Farmer Jazztet and Art Blakey's Jazz Messengers in the 1960s, has played with George Coleman, Harold Land and many others in recent years, and has recorded several line albums with his own groups playing original compositions; the trio format will allow a thorough appreciation of his finely-crafted technique. 9:30 and 11 pm, 12:30, Kimball's, 300 Grove. 861-5555.

Mose Allison: The droll jazz singer who applied his smoky voice to such songs as "Seventh Son" and "Parchman Farm," Mose Allison combines dry humor, sultry blues and idiosyncratic jazz piano in the company of bassist Mel Graves and percussionist George Marsh. 8:30 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

Eric Tingstad: A "new acoustic" guitarist with a line touch, Seattle-based Tingstad plays original compositions which cut across categories in their rich impressionism; his most recent LP is *Urban Guitar* on Chesire Records. 8:15 pm, Noe Valley Ministry, 1021 Sanchez. 282-2317.

East Bay

Dick Whittington, Frank Tusa and Eddie Marshall: The tireless bebop-inspired lingers of pianist Whittington spin out attractive patterns of bebop, ballads and standards in a more-than-lounge trio with Tusa and Marshall. 9 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151.

SUNDAY/10

San Francisco

Mike Lipskin: Stride piano comes up as an occasional accent in modern jazz, but Lipskin plays the real thing with the commitment and steady left hand of a true believer. 9 pm, Washington Square Bar and Grill, 1707 Powell. 982-8123. (Also Tues/12.)

Crusaders: As of last year's funky *Ghetto Blaster* LP, the onetime "Jazz" Crusaders had boiled down to louding members Joe Sample, keyboards, and Wilton Felder, saxes and bass, with Leon Ndugu Chakeling taking over Stix Hooper's drum role and lots of guest musicians and singers, after 27 years, the Texas-born R&B-rooted band is still one of the best jazz-pop instrumental groups, fusing high energy and sharp licks. 8 and 11 pm, Wolfgang's, 901 Columbus. 441-4333 (Also Mon/11, 9 pm.)

TUESDAY/12

San Francisco

Dee Bell and Eddie Duran: One of the area's coolest and sweetest jazz vocalists, Dee Bell, is paired with San Francisco's veteran elegant guitarist, Eddie Duran, singing standard and ballads from their superb second Concord Jazz LP, *One by One*. 9 pm, Roland's, Fillmore at Lombard. 921-7774.

World Saxophone Quartet: Turning the jazz tradition inside out, multi-reed players Julius Hemphill, David Murray, Oliver Lake and Hammett Bluiett might perform in tuxedos, recognizing the classical legitimacy of their music, but they get down into shouts, hollars, blues, spirituals, R&B and bebop in their rhythm-sectionless adventures; one of the great jazz bands of our time. 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

Bob James: A skillful keyboardist who ventures into the classics upon occasion, James is best known for the popular but oft-mundane jazz-pop fusion he has been creating for many years, in his band, Houston saxophonist Kirk Whalum (with a brand new James-produced LP) is the hot player. 9:30 and 11:30 pm, Venetian Room, Fairmont Hotel, California and Mason. 772-5163.

WEDNESDAY/13

San Francisco

Faye Carol: For several good reasons, including a soulful jazz voice and a vivacious presence, Carol is one of the most ubiquitous and highly regarded of the Bay Area's jazz/cabaret performers. 9 pm, Last Day Saloon, 406 Clement. 387-6343.

Ed Kelly Trio: One of the leading lights of the Bay Area jazz scene, pianist/educator Kelly is a master of jazz styles from boogie woogie and stride to bebop and free and he often mixes them intriguingly in one number. 9:30 pm, Zorba's, 4026 24th St. 285-7070.

Bireli Lagrene: Like his obvious hero and inspiration, Django Reinhardt, Lagrene is a gypsy guitarist with a dazzling technique, imparting a lilting swing to everything he plays; he is featured on the new *Slash* recording, *Django's Music—Volume One*, with reed player and swing master Bob Wilbur. 8:30, 10, and 11:30 pm, Kimball's, 300 Grove. 861-5555.

East Bay

Kitty Margolis and Joyce Cooling: The unusual but intimate setting of vocal and guitar duets is explored by Margolis, a fine singer of pop, standards and jazz, and Cooling, a sensitive accompanist and intriguing jazz soloist. 8:30 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151.

Mark Levine and Chick Clark: Jammy-award-winning valve trombonist Levine, who has a recent LP on Concord Records, *Concepts*, leads Clark through bebop and modern changes with his strong, fluid horn. 8:30 pm, Cale Bristo, 2271 Shattuck, Berk. 848-3080.

THURSDAY/14

San Francisco

Dick Whittington and Eddie Duran Trio: The ubiquitous jazz pianist Dick Whittington, whose graceful bebop and standards stylings are heard 'round the Bay, joins the trio of superbly swinging guitarist Eddie Duran. 10 pm, Old Poodle Dog, 161 Sutter. SF. 392-0353.

George Coleman Quartet: One of the true giants of modern jazz saxophone, Coleman has labored in relative obscurity since his stint in the Miles Davis Quintet that recorded such classics as "Seven Steps to Heaven" in the early Sixties; his improvisatory skills are monstrous and a new LP on Thesaurus Records should bring this Memphis-born titan more recognition in his prime. 8:30, 10 and 11:30 pm, Kimball's, 300 Grove. 861-5555.

CLASSICAL

A complete guide to live classical, experimental and electronic music performances.

FRIDAY/8

San Francisco

SF Symphony: Erich Leinsdorf conducts works by Schoenberg and Ravel, plus Dvorak's *Symphony No. 9 in E minor*, Opus 95, *From the New World*. 8:30 pm, Davies Hall, Van Ness and Grove. 864-6000. (Also Sat/9 at 8:30 pm; Sun/10 at 4 pm) Chamber music of Ellen Taaffe Zwilich. Mon/11, pianist Alicia de Larrocha; Tues/12, mezzo-soprano Marilyn Horne; Wed/13: Edo de Waart conducts selections from Griffes, Zwilich and Rachmaninoff.)

SF Opera: Maurizio Arena conducts *Faust*. 8 pm, War Memorial Opera House, Van Ness and Grove. 864-3330. (Also Sat/9, Carlo Felice Cillario conducts Puccini's *Tosca*, Sun/10 at 2 pm and Wed/13 at 7:30 pm, Sur John pritchard conducts *Un Ballo in Maschera*; Mon/11 at 8 pm, *Fol de Roi*, master of ceremonies Jess Thomas, Tues/12 at 8 pm, Carlo Felice Cillario conducts Puccini's *Tosca*, Thurs/14 at 8 pm, Raymond Leppard conducts Britten's *Billy Budd*.)

Old First Church Concerts: Classical guitarist Marjyn Mastik performs. 8 pm, Old First Church, Sacramento at Van Ness. 474-1608. (Also Sun/10 at 8 pm, Ellen Zwilich Festival.)

'The Legacy of Liszt': Pianist Tamas Vasary offers an all-Liszt recital. 8 pm, Masonic Auditorium, 1111 California. 398-1324.

Philharmonia: The orchestra recreates the Court of Cardinal Pietro Ottoboni, the founder of Rome's Arcadian Academy and patron of Baroque composer Domenico Scarlatti, in an evening of orchestral works by Italian masters. 8 pm, Herbst Theatre, Van Ness and McAllister. 644-0777.

A Choral Music Festival: Winifred Baker directs the SF Civic Choral and Steve Cram directs the Golden Gate Brass Quartet. 7:30 pm, St. Dominic's Church, Bush and Steiner. 453-8853. (Also Sat/9 at 7:30 pm, choral marathon; Sun/10 at 2:15 pm, Bach's *Mass in B minor*.)

East Bay

Oakland Symphony: Paul Polivnick conducts the symphony in music by Wagner, Mendelssohn and Dvorak. 8 pm, Paramount Theatre, 2025 Broadway. 465-6400.

Julian Bream: Cal Performances presents lutenist and guitarist Bream performing selections from Scarlatti, Sor and Ponce. 8 pm, Zellerbach Hall, near Telegraph and Bancroft, Berk. 642-0212.

SATURDAY/9

San Francisco

Ina Chalis Opera Ensemble: The ensemble presents "The Miracle of Italian Opera." 4 pm, SF Art Institute. 800 Chestnut. 826-8670.

East Bay

Oakland Chamber Orchestra: The orchestra performs selections from Mozart, Britten, Mancini and Ives. 8 pm, Calvin Simmons Theatre, Henry J. Kaiser Convention Center, 550 10th St., Oakl. 762-2277.

The SF Chamber Singers: Robert Geary directs the singers in Handel's *Dixit Dominus*. 8 pm, St. John's Presbyterian, College and Garber, Berk. 759-8624.

SUNDAY/10

East Bay

Trinity Chamber Concerts: Pianist Artis Wodehouse performs *Rhapsody in Blue* by Gershwin. 3 pm, Trinity Chapel, 2320 Dana, Berk. 549-3864.

East Bay

Pacific Mozart Ensemble: Richard M. Grant directs the ensemble in works by Bach, Brahms and Vivaldi. 5 pm, St. Mark's Episcopal Church, 2300 Bancroft, Berk. 849-4977.

MONDAY/11

San Francisco

SF Conservatory: The conservatory presents the Chamber Music Ensemble directed by Bonnie Hampton in a strings recital. 8 pm, Hellman Hall, 1201 Ortega. 564-8086.

SF Contemporary Music Players: Composer Gunther Schuller conducts the players in a concert of pieces by Hayden. 8 pm, Herbst Theatre, Van Ness at McAllister. 392-4400. (Also Sun/10 at 7:30 pm, "Performances at Six" features German bass player Kurt Moll.)

THEATER

Complete listings for local and touring theatrical productions in the central Bay Area.

IN PREVIEW

'Scar': Stage and screen actor Ed Harris returns to the Magic Theatre to play Matt in *Scar*, a foreboding tale about alienation and rights of ownership written and directed by Obie-winner Murray Mednick. Harris, who recently played opposite Jessica Lange in the film *Sweet Dreams*, may be remembered in San Francisco for his performance as Eddie, the lead in San Shepard's *Fool For Love*, which opened at the Magic in 1983. He took that role to the New York stage and subsequently won an Obie. Around the same time, his screen career took off when he was cast as John Glenn in *The Right Stuff*. In *Scar*, Harris plays opposite his wife, film and stage actress Amy

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BASED ON THE NOVEL BY S. E. HINTON
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Newark/Cinedome West
Union City Drive-In
PENINSULA
Redwood City/UA Cinema
Palo Alto/Palo Alto Square
Burlingame/Hyatt
Redwood Drive-In

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Madigan.
The pair have also worked together in the recently released films *Alamo Bay* and *Places in the Heart*. **Previews Wed/13, Thurs/14, Fri/15 and Sat/16** at 8:30 pm. **Opens Wed/20** at 8:30 pm and plays Wed.-Fri. at 8:30 pm; Sat. at 5 and 8:30 pm and Sun. at 7:30 pm. Magic Theatre Southside, Building O, Fort Mason, Buchanan and Marina, SF. \$10-\$14; \$9 (previews). 441-8822.

OPENING

'Jeeves Takes Charge': Edward Duke performs in the popular British comedy *Jeeves Takes Charge*. Based on the novels and short stories of P.G. Wodehouse, the performance is a one-man show with Duke slipping in and out of 12 Wodehouse characters including a British butler, a polka dot devotee, a tickle debutante, an imperious headmistress and a rotten nephew. **Opens Wed/13** at 8 pm, and plays Tues.-Sat. at 8 pm with Sat. and Sun. matinees at 2:30 pm. **Through Dec. 8**, Marinas Memorial Theatre, 609 Sutter, SF. \$16-\$20. 771-6900.

ONGOING

'Playing For Time': Simon L. Levy directs Arthur Miller's latest drama, set amid the horrors of a Nazi concentration camp and based on the experiences of French Resistance activist and singer Fania Fenelon, one of the "orchestra girls" in Birkenau Concentration Camp. Plays Wed.-Sat. at 8 pm and Sun. at 3 and 7:30 pm. **Through Nov. 16**, One Act Theatre Company, 430 Mason, SF. \$9-\$12. 421-6162.

'The Pursuit of Happiness': W.B. Higgs directs a play with music about the San Francisco Financial District and the dreams and realities that drive the lives of those who live there. The world premiere features music by W.B. Higgs and lyrics by Steve Omid. Plays Thurs.-Sat. at 8 pm **Through Nov. 16**, Valencia Rose, 766 Valencia, SF. \$7. 584-5678 or 863-3863.

'Levels': Francis Evans directs Bryce Maritano's surreal theater piece about a young business woman, an old bag lady and a stuck elevator. Maritano has written for television's *The New Twilight Zone*, and the theater piece is designed to create "a highly charged" environment in which the real and the imaginary intertwine. Plays Thurs.-Sat. at 8 pm. **Through Nov. 16**, Video Free America, 442 Shotwell, SF. \$6-\$8. 397-6061.

'About Face': Richard Seyd directs the Eureka Theatre Company's production of Dario Fo's newest comedy. Fo, one of Italy's most popular playwrights, mixes farce and political satire in a story in which the head of Fiat Motors has plastic surgery after a bungled kidnapping by the Red Brigade. His face ends up looking like one of his assembly line workers, which leads to surprising consequences. Plays Wed.-Sun. at 8 pm **Through Nov. 17**, 2730 16th St., SF. \$11-\$13. 558-9898.

'Cat on a Hot Tin Roof': Susan Jackson-Woodruff directs Tennessee Williams' searing drama about a Southern family facing the death of its patriarch. Plays Fri. and Sat. at 8 pm. **Through Nov. 23**, Live Oak Theatre, 1301 Shattuck, Berk. \$5. 528-5620.

'Working': Tale Spinners presents a "tough and touching" musical based on the oral histories collected by cigar-smoking Chicago, alskshow host Studs Terkel in his book about American workers. Plays Fri. and Sat. at 8 pm and Sun. at 2 pm. **Through Nov. 24**, SF Repertory Theatre, 4147 19th St. SF. \$8. \$5 union members and seniors. 776-8470.

'Glenarry Glen Ross': Stage, film and television star Peter Falk makes his SF stage debut in David Mamet's Pulitzer prize-winning comedy about the real estate business. Falk is supported by Tony Award-winner Joe Mantegna. The production is staged by Gregory Mosher, the director of the original production and the artistic director of the Lincoln Center Theatre Company in New York. Plays Tues.-Thurs. at 8 pm, Fri. and Sat. at 8:30 pm, and Sun. at 3 pm. **Through Nov. 24**, Curran Theatre, 445 Geary, SF. \$11-\$30. 673-4400.

'State Without Grace': The Asian American Theatre Company presents a drama about three generations of women in a Filipino family struggling to establish their identity. Plays Thurs.-Sat. at 8 pm and Sun. at 3 and 7 pm. **Through Nov. 24**, People's Coalition Theatre, Fort Mason Building 8, SF. 776-8999.

'The Case of the Purlined Sterling': One Act Theatre Company opens its new Lunchtime Theatre series with Anita Merzell's comedy about "the only '40s detective who ever dated Clark Gable." Plays Wed. and Thurs. at noon **through Nov. 27**, One Act Theatre Company, 430 Mason, SF. \$5. 421-6162.

'Alterations': Oakland Ensemble Theatre opens Michael Abbesett's humorous look at a black immigrant trouser tailor and his desire to attain "the American Dream" — his own business. Plays Thurs.-Sat. at 8 pm and Sun. at 2:30 pm. **Through Dec. 1**, Alice Arts Center, 1428 Alice, Dakl. \$8-\$9; 839-5510.

'In The Belly of the Beast': Richard E.T. White directs an adaptation of Jack Abbott's book about his life behind bars. The play, adapted from the book by Richard Adan and subsequently re-adapted by Robert Woodruff, stars Tony Amendola. Plays Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm with additional matinees Thurs/7, Thurs/14 and Thurs/21 at 2 pm. **Through Dec. 1**, Berkeley Repertory Theatre, 2025 Addison, Berk. \$13-\$16. 845-4700.

OPENING

'Dream Man' and **'Bathroom Benediction'**: Two plays about the darker side of gay life. *Dream Man* takes a look at who does the talking on the other end of the phone-sex line. *Bathroom Benediction* concerns the sobering up of a carousing bartender. Both one-acts are by James Carroll Pickett. Plays Thurs.-Sun. at 8:30 pm. **Through Dec. 1**, Theatre Rhinoceros, 29226 16th St., room 9, SF. \$8. 861-5079.

'My One and Only': Lucie Arnaz and Tommy Tune star in the traveling production of the Broadway Gershwin musical about a barnstorming flying ace who falls in love with a star of a 1920s aquacade. The musical, staged and choreographed by Tommy Tune and Tommie Walsh, won three Tony Awards, two for choreography and one for best actor (Tune). Plays Tues.-Thurs. at 8 pm; Fri. and Sat. at 8:30 pm; Wed. and Sat. at 2:30 pm and Sun. at 3 pm. **Through Dec. 1**, Golden Gate Theatre, 25 Taylor, SF. \$13-\$35. 441-0919.

'Opera Comique': ACT opens a comedy set in a luxurious opera house in Paris where the rich and idle audience members engage in sly intrigue and illicit romance from their box seats. Plays in repertory **through Dec. 7**, American Conservatory Theatre, 450 Geary, SF. \$6.50-\$23. 673-6440.

'Whiteman Meets Big Foot': The Dell Arte Players Company presents an adaptation of R. Crumb's comic strip covering the "most incredible encounter ever." Plays Thurs.-Sun. at 8 pm. **Through Nov. 17**, Julian Theatre, 953 DeHaro, SF. \$7-\$9. 647-8098. **Reopens Thurs/21** and plays Thurs.-Sun. at 8 pm. **Through Dec. 8**, Julia Morgan Theatre, 2640 College, Berk. \$7-\$9. 548-7234.

'Cold Storage': Joy Carlin directs the season-opening production at the Berkeley Jewish Theatre. *Cold Storage*, Ronald Ribman's award-winning comedy, focuses on the relationship of two men forming an unbreakable bond of friendship. Plays Thurs. and Sat. at 8 pm and Sun. at 2:30 and 7:30 pm. **Through Dec. 8**, Berkeley Jewish Theatre, 1414 Walnut, Berk. \$9-\$10; \$7 students and seniors. 849-0498.

'Run Lil Chillun': Nora B. Vaughn directs a musical drama first performed in 1933 and created out of the Federal Theatre Project of the Thirties. It is the story of a conflict arising in a small Southern town when two religious groups vie for the allegiance of the townspeople. Plays Thurs.-Sat. at 8:30 pm. **Through Dec. 14**, Black Repertory Group, 1719 Alcairaz, Berk. \$6. 652-2120 or 652-4017.

'Greater Tuna': Ed Howard directs the third return performance of the comedy written by Jason Williams. Joe Sears and Ed Howard, Michael Jeter and Ron Lee Savin, the two-man cast, portray 20 characters in this story of a day in the life of Tuna, Texas. Plays Fri. at 8 pm and Sat. and Sun. at 2:30 and 8 pm. **Open-ended**, Alcazar Theatre, 650 Geary, SF. \$15-\$21. 771-6900.

'Beach Blanket Babylon's Makin' Whoopie': Extravagant hats and silly songs are the outstanding features of

this very-long-running musical cabaret. Changes in character, song and title revive the show every few months. Plays Wed.-Sat. at 8 pm, with additional shows Fri. and Sat. at 10:30 pm, and Sun. at 3 and 7:30 pm. **Open-ended**, Club Fugazi, 678 Green, SF. \$12-\$16. 421-4222.

'The Majestic Kid': ACT opens its 20th anniversary season with Mark Medoff's Tony Award-winning comedy, *The Majestic Kid*. Edward Hastings directs this story about a realistic Chicago lawyer who, following in the footsteps of his childhood matinee idol (a hero who bloodlessly snuffed out injustice wherever it lurked), heads west to fight for Indian land rights. Plays Mon.-Sat. at 8 pm with Sat. and some Wed. matinees at 2 pm. **Through Nov. 9**, American Conservatory Theatre, 450 Geary, SF. \$7.50-\$23. 673-6440.

'Oh Goddess': Les Nickettes presents a new musical comedy about the second coming. Plays Thurs.-Sat. at 8 pm. **Through Nov. 9**, The Lab, 1805 Divisadero, SF. \$6-\$8. 346-4063.

'Walking Home': Nina Wise presents a new solo piece about a woman whose complacent life is shattered when her husband is killed in the 1983 shooting down of a Korean Airlines jetliner. The piece uses music, dance and projected images to tell its story. Wise has twice received the Bay Area Theatre Critics Circle Award for new directions in theater. Plays Thurs.-Sat. at 8 pm. **Through Nov. 9**, Climate Gallery, 252 9th St., SF. \$8.50. 626-9196.

'Buried Child': Magic Theatre reprises Sam Shepard's 1979 Pulitzer Prize-winning drama about a young man returning to his Illinois family farm. The play has been described as exposing "Ma and Pa Kettle with their existential pants down." Plays Wed.-Sat. at 8:30 pm and Sun. at 2 and 7:30 pm. **Through Nov. 12**, Magic Theatre, Fort Mason, Marina and Buchanan, SF. \$11-\$13. 441-8822.

SHORT RUNS

'Mitze Abe': "Nightcap," a late-hour stage series, presents Mitze Abe singing a selection of show tunes. Produced by Val Chow. **Sat/9** at 10:20 pm, People's Theater Coalition, Fort Mason, Building B, Marina and Buchanan, SF. \$3. \$2 (with State of Grace ticket stub). 776-8999.

'Cabaret': The Theater of the Blue Rose presents the glittering decadent world of Berlin in 1930 in the frightening and funny musical, *Cabaret*. **Sat/9 and Sun/10** at 8 pm, Theatre of the Blue Rose, 2525 8th St., Berk. Free. 540-5037.

'The Perfect Couple': Eric Ray directs local playwright Dpai Palmer Adisa's exploration of the illusions people hold onto about what defines the perfect male, the perfect female and the perfect couple. **Sun/10, Sun/17, Sun/24, Sun/1, Sun/8 and Sun/15** at 8:30 pm. Black Repertory Group, 1719 Alcairaz, Berk. \$1. 652-4017 or 652-2120.

'Suburban Cowgirl' and **'Terms of Idiocy'**: The Playwright's Center presents staged readings of Christopher Woods' one-acts involving societal drift, the movies and a woman obsessed with certain male actors. **Tues/12** at 8 pm, People's Theatre, Building 8, Fort Mason, Buchanan and Marina, SF. \$2. 775-8375.

continued page 24

WHO DUNNIT?

By process of elimination each Wednesday beginning November 6 through December 4, check here for clues to win premiere tickets to Paramount Pictures.

Clue

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Removed from
The List of
Suspects

COLONEL MUSTARD
THE CANDLESTICK
THE BALLROOM

Watch next week to see who's left!

OFFICIAL RULES: Entries must be submitted to CLUE c/o the Bay Guardian offices, 2700 19th Street, San Francisco, CA 94110. The first twenty-five correct entries listing the correct suspect, weapon and room will win a pair of tickets to the premiere, December 12, 1985 at the Royal Theatre, Polk at California, SF at 8:00 p.m. Employees of the Bay Guardian, Paramount Pictures and their advertising agencies are not eligible.

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